

# THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY  
FRANCIS F. BROWNE

Volume XLII.  
No. 499.

CHICAGO, APRIL 1, 1907.

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APRIL 1, 1907.

Vol. XLII.

## CONTENTS.

	PAGE
THOMAS BAILEY ALDRICH . . . . .	211
LITERATURE OF THE WESTERN FUR TRADE. <i>Lawrence J. Burpee</i> . . . . .	212
CASUAL COMMENT . . . . .	214
Mr. Henry James's literary methods. — Things new but not true. — German and American reading habits. — Presidential praise of books. — Women writers of fiction in England. — The Authors' Club and Publishing Association. — A shock to the cultured ear. — Pessimistic despondency over the literary outlook. — The librarian who reads. — The simplicity of Esperanto. — "Greatest scandal waits on greatest state." — The Fielding bi-centenary. — Robinson Crusoe's island.	
THE CAREER OF A GREAT EDITOR. <i>W. H. Johnson</i> . . . . .	216
THE ART OF WHISTLER. <i>Frederick W. Gookin</i> . . . . .	218
SHAKESPEARE AND THE MODERN STAGE. <i>Charles H. A. Wager</i> . . . . .	220
LORD ACTON'S IDEALS OF HISTORY. <i>E. D. Adams</i> . . . . .	221
Gasquet's Lord Acton and his Circle. — Lord Acton's Lectures on Modern History. — The Cambridge Modern History, Vol. IV.	
THREE BOOKS ON MUSICIANS AND MUSIC. <i>Josiah Renick Smith</i> . . . . .	224
Mason's The Romantic Composers. — Young's Master-singers. — Gilman's The Music of To-morrow.	
RECENT FICTION. <i>William Morton Payne</i> . . . . .	225
Lucas Malet's The Far Horizon. — Mrs. Steele's A Sovereign Remedy. — Mrs. Dudeney's The Battle of the Weak. — Mrs. De la Pasture's The Lonely Lady of Grosvenor Square. — Marriott Watson's A Midsummer Day's Dream. — Marriott Watson's The Privateers. — Charles Egbert Craddock's The Amulet. — Miss Gale's Romance Island. — Bennett's The Treasure of Peyre Gaillard. — Nicholson's The Port of Missing Men. — Payne's When Love Speaks. — Taylor's The Charlatans.	
BRIEFS ON NEW BOOKS . . . . .	228
The child and his book. — The experimental method in Biology. — Studies in flowers for the art student. — Essays in the Elian manner. — The psychology of races. — The latest recipe for success. — The art of enamelling in Europe. — Another guide to happiness. — The story of Arctic exploration.	
BRIEFER MENTION . . . . .	231
NOTES . . . . .	232
LIST OF NEW BOOKS . . . . .	233

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Thomas Bailey Aldrich was born November 11, 1836, and died March 19, 1907. His seventieth birthday, in curiously exact coincidence with that of Henry Mills Alden, was celebrated a few months ago, and gave his friends, known and unknown, the opportunity of paying him their tribute of admiration and affection. As one born in the thirties, he belonged to the decade of Edwin Booth and Bret Harte, of Mr. Stedman, Mr. Howells, and Mr. Clemens, with all of whom he was linked by personal intimacy. His boyhood began and ended in Portsmouth, with an intervening decade in New Orleans. When he was sixteen, his father's death cut short his plans for entering Harvard, and he started to earn his living as a banker's clerk in New York. But the literary instinct was too strong to be repressed, and he soon turned to editorial work for his support, with poetry for his avocation. He associated himself successively with several journals in New York and Boston, and in 1881 was called to the proudest editorial post in the country, becoming the successor of Mr. Howells as editor of the "Atlantic Monthly." For nine years he occupied the Park Street sanctum with its back window view of the most peaceful spot in Boston — the Old Granary cemetery, whose occupants, as he used whimsically to say to visitors, were highly satisfactory neighbors, because they never brought manu-

scripts for his inspection. Then, in 1890, he passed the blue pencil (symbolically speaking) on to Horace Scudder, and, made free from all sordid cares by the legacy of a generous friend, applied himself for his remaining years to the fine art of living. Youthful to the last, in both spirit and appearance, he looked at the world with Horatian eyes until just the other day, when the veil of death was drawn over them. Few of our writers have been as loved as he was; still fewer have left, as he has left, the memory of the artist so closely interwoven with the memory of the rich personality.

Delicate artistry was, indeed, the most characteristic mark of his work. One of his earlier poems recounts the things he would do if the soul of Herrick dwelt within him. They were the very things that he afterwards did, and not merely with the exquisite art of his exemplar, but also with an instinct for purity that puts to shame the amatory parson of Devonshire. Even more than of Herrick, however, does his work remind us of Landor, whose trick of epigram, burdened with a wistful pathos, he caught with extraordinary facility.

"October turned my maple's leaves to gold;  
The most are gone now; here and there one lingers:  
Soon these will slip from out the twigs' weak hold,  
Like coins between a dying miser's fingers."

What could be more Landorian than that? Only the image of the maple leaf marks it as a distinctive product of the New England soil from which the poet sprang. Yet this "enamoured architect of airy rhyme," so delicate of fancy, so graceful of utterance, had also weighty matters to disclose, and a weighty manner for their expression. He found, as so many other poets have done, in the sonnet the form most fit for his serious mood. Such sonnets as "Unguarded Gates," "Fredericksburg," and "By the Potomac" are the work of no lyrical trifter; they are examples of the deepest thought and the noblest deliverance that our poetical literature can offer.

In paying tribute to Aldrich the poet we must not forget Aldrich the prosateur. The latter aspect of his genius will hardly be left out of the reckoning by those who are old enough to remember the delightful surprise of "Marjorie Daw," and the piquant charm of "Prudence Palfrey" and "The Queen of Sheba," when those inventions were first from the press. And where is the American boy, young or old, who ever read "The Story of a Bad Boy," and failed straightway to give it an abiding place in his affections? It is a juvenile classic, if there

ever was such a thing, having its place beside "Tom Brown at Rugby," "Treasure Island," and perhaps two or three others. And there are yet other volumes of choicely-fashioned prose, taking now the form of fiction, now the form of *impressions de voyage*. Nor must we forget the miniature prose tragedy of "Mercedes," effective both to read and to witness in performance. That work, and the blank verse "Judith of Bethulia," represent the author's contributions to the practicable drama, and gives evidence that he was both a playwright and a poet.

It is to the poet that Aldrich was, however, that our thoughts turn first and last. He set for himself the highest possible artistic standards, and came sufficiently near to their realization to win laurels that will remain green as long as any feeling for beauty remains to us. He wrote little during his later years, the kindly muse heeding his prayer to her,

"That I may not write verse when I am old."

His own lines, representing a bearer's soliloquy at the funeral of a minor poet, may fittingly be drawn upon to close this brief tribute to his fragrant memory.

"... Room in your heart for him, O Mother Earth,  
Who loved each flower and leaf that made you fair,  
And sang your praise in verses manifold  
And delicate, with here and there a line  
From end to end in blossom like a bough  
The May breathes on, so rich it was. Some thought  
The workmanship more costly than the thing  
Moulded or carved, as in those ornaments  
Found at Mycenae. And yet Nature's self  
Works in this wise; upon a blade of grass  
Or what small note she lends the woodland thrush,  
Lavishing endless patience. He was born  
Artist, not artisan, which some few saw  
And many dreamed not. As he wrote no odes  
When Cræsus wedded or Mæcenæ died,  
And gave no breath to civic feasts and shows,  
He missed the glare that gilds more facile men —  
A twilight poet, groping quite alone,  
Belated, in a sphere where every nest  
Is emptied of its music and its wings."

#### LITERATURE OF THE WESTERN FUR-TRADE.

Few things can be more gratifying to the patriotic American or Canadian than the marked revival, within the last few years, of interest in the early records of the two countries. This interest is revealed not only in the readiness of the governments on both sides, federal, state, and provincial, to spend money for the preservation of national archives, but still more strikingly in the increasing demand, all over the continent and from all classes of people,



for reprints of early narratives and the publication of manuscript material. Books that previously were to be found only in large public libraries, and were known only to a few historical students, are now in thousands of private libraries; while many valuable manuscript journals have been edited and brought within the reach of everyone.

In an age of artificial conditions, of stiff conventions, and of pride in material achievements, it is wholesome to turn back to these simple records of our pioneer forefathers, and correct our point of view in the light of their achievements. The broadening influence upon public opinion of a wide reading of the narratives of men like Alexander Mackenzie, Jacques Cartier, Captain Cook, La Salle, David Thompson, Lewis and Clark, the two Henrys, and Zebulon Pike, can hardly be over-estimated. These men were not spotless heroes, but there is much in what they accomplished that was essentially heroic, and, what is greatly to the point, there is not a word in any of their narratives to suggest that they were conscious of this heroic quality. They did what was to be done with a singleness of purpose that one sometimes misses in the complex life of the present day. They were men of action, in the best sense of the term. They were pathfinders of a continent, to whom we owe much more than we are inclined to remember. The incentive that drew them to the path of discovery, a path beset by hunger and thirst, dangers and disappointments, was one that fortunately cannot be measured in coin.

For many years the deep human interest of these records and narratives was unappreciated. It was not, in fact, until Francis Parkman had touched the eyes of a preoccupied public with his magician's wand that they began to see the power, the pathos, the dramatic appeal of these forgotten documents. The writer has had occasion within the last twelve-month to read some fifty or sixty original narratives of Western Fur-traders, a few in print, many more (and these by far the most interesting) in the state in which they were written, sometimes on foolscap, sometimes on wrapping paper, occasionally (when paper was not obtainable) on birch-bark; and once, far off in the heart of the Rocky Mountains where even birch-bark was not to be had, the fur-trader, not to be beaten by circumstances, wrote his journal on a thin piece of board. To one familiar with the life of the Western trader, pathfinder, pioneer, these old manuscripts tell many a tale between the lines. Here the paper is browned by the smoke of a camp-fire, or scorched in drying the ink too near the flames; here is a grease-spot of a buffalo or moose steak; there the spray of a rapid has blurred a word or two; or perhaps whole pages are illegible, twisted out of shape, the ink smeared up and down the page, while one pictures the trader's journal thrown from the upset canoe and fished up by some following paddle. Still more significant are the breaks in the narrative. The trader drops his pen or pencil to trade a fathom of tobacco, a handful of beads, a pound of powder or shot, for peltries or perhaps a

supply of much-needed pemmican; he is interrupted by a drunken Indian, and pauses long enough to turn him out of the fort; a cry comes from without that buffalo are crossing the river, and he rushes out to take a hand in the slaughter; the next day we perhaps get the story, graphic in its simplicity and directness. Then there comes a time when some real or fancied grievance brings down upon the fort a war-party of fierce Sioux or Blackfeet; the trader pauses in the midst of a word, hears the menacing yell of the savages, grabs his gun and runs to guard the gate. The interrupted word is never finished. The grimy manuscript, with its fast-fading record of a forgotten life, is all that remains to tell the story of one who took his part in the stirring drama of the Western Fur-trade.

Then the narratives themselves make anything but dry reading. They belong to a period that is past, and to a race of men almost extinct. They are often absolutely startling in their revelation of primitive passions, primitive desires, primitive virtues,—civilization brought in contact with savagery in an untamed environment, dropping the veneer of conventionality, gradually approximating to the frank simplicity of aboriginal life, though fortunately maintaining some grip on the essential virtues. The Indian that we meet with in the pages of Alexander Henry or Samuel Hearne is almost ludicrously unlike the idealized creation of Fenimore Cooper, and the traders and *voyageurs* of real life do not remotely resemble those of the drawing-room novelist; yet they are none the less interesting on that account.

The student of human nature in the rough will find abundant data in the unexpurgated pages of many an old manuscript journal; the social reformer may discover illustrations to point any conceivable moral; the novelist can have his pick of a thousand plots from real life, many of them infinitely stranger than fiction, and each furnished with its appropriate setting. Is there anything more dramatic in fiction than the picture of La Vérendrye at the foot of the Rocky Mountains, gazing at their glittering peaks in the firm belief that immediately beyond lay the long-sought Western Sea, and bitterly turning back when the prize seemed within his very grasp, because of the childish fears of his Indian hosts; or of Simon Fraser threading with grim pertinacity the appalling cañon of the Fraser, simply because he had been ordered so to do; or of Alexander Mackenzie painting that brief but pregnant inscription on the shores of the Pacific, "Alexander Mackenzie, from Canada, by land the twenty-second of July, one thousand seven hundred and ninety-three"?

Of the scores of narratives left by Western explorers and fur-traders, comparatively few have yet been published. In many cases the original documents have already been lost or destroyed; but, fortunately, a large number have been gathered into the national archives of the two countries, or are preserved in the libraries of historical societies. There is here a rich mine awaiting the industry of

another Dr. Elliott Coues — or, for that matter, of a dozen Elliott Coues; a mine which will afford ample returns for all the patient industry that may be expended upon it. LAWRENCE J. BURPEE.

### CASUAL COMMENT.

MR. HENRY JAMES'S LITERARY METHODS recall those of Walter Pater, if the truth has been told about the two writers' manner of composition. It is said of Mr. James that he dictates his first draft slowly, and this is afterward typewritten by his secretary, with wide interlinear spaces. Then, much in the manner of Pater, the author goes over this preliminary sketch or skeleton, filling in and elaborating, rounding and padding and polishing, until, satisfied with his creation, the artificer sends it forth, confident that each faintest shade of thought has received adequate expression. From Mr. James's latest book, "The American Scene," let us take a single sentence, presenting first its bony structure, and then clothing it in all the rounded fairness and grace (his detractors might say, the clumsiness and heaviness) of its abundant adipose tissue. Concerning Philadelphia's spread-out appearance we read in the skeleton, "The absence of the perpetual perpendicular seemed to symbolize the principle of indefinite level extension." That is graphic and satisfying. What is gained, or lost, by verbal elaboration and somewhat eccentric punctuation, will appear from the following: "The absence of the note of the perpetual perpendicular, the New York, the Chicago note — and I allude here to the material, the constructional exhibition of it — seemed to symbolize exactly the principle of indefinite level extension and to offer refreshingly, a challenge to horizontal, to lateral, to more or less tangential, to rotary, or, better still, to absolute centrifugal motion." Small wonder is it that when an acquaintance rashly asked Mr. James the exact meaning of a certain sentence of his, the distinguished author gravely and coldly replied that if the passage as it stood, representing as it did his carefully matured thought, did not explain itself to the reader, it was useless to enter into oral discussion of its meaning.

THINGS NEW BUT NOT TRUE so often make their appearance in the daily press under the guise of scientific facts that a correspondent is moved to write to "Science" urging congressional legislation "to check the publication of all items that convey erroneous impressions relative to matters in which the whole community is interested." Such censorship of the press is undesirable in principle, even if practicable in the matter of pseudo-scientific "stories"; but a little experience of newspaper ways soon enables the intelligent to discount or wholly disbelieve all items of a startling or sensational character. Discoveries and inventions that, according to the newspaper, promise speedily to revolutionize some branch of art or industry or domestic economy are published at short intervals, and the credulous await developments in eager expectation. But developments, or even further references to the epoch-making invention or discovery, never come; and least of all does the newspaper print a retraction or modification of its startling "story." Not long ago a Rochester machinist was said by some enterprising reporter to have devised an application of steam that would very

soon consign all existing steam engines to the junk heap. Almost any reader of newspapers can cite similar instances. They are numerous enough, often amusing, but in the end monotonous.

GERMAN AND AMERICAN READING HABITS are placed in instructive comparison by recent reports from two public libraries, one in Germany and one in this country, serving communities of about the same size. The Krupp Library of Essen, in the fiscal year 1905-6, circulated 388,001 volumes; the public library of Troy, N. Y., in its latest annual report gives a circulation of 62,000 volumes, or less than one-sixth as many. The Essen library, established primarily, we infer, for the benefit of Herr Krupp's thirty thousand workers in steel, has 51,750 volumes. The three-hundred-thousand-dollar white-marble library building at Troy shelters, we venture to guess, a considerably larger collection; and the city on the Hudson is, besides, something of an educational centre, with its Rensselaer Polytechnic Institute, its Emma Willard Seminary, and other schools, while the Prussian town is known to us chiefly for its output of big guns. But in fairness we should add that if the people of Altendorf, which was incorporated with Essen seven years ago, also depend for their reading matter on the Krupp Library, the force of this comparison is weakened.

PRESIDENTIAL PRAISE OF BOOKS goes little ways in some cases, as in that of "The Woman Who Toils," which received a free advertisement in the President's "race suicide" letter but is said to have been commercially unsuccessful on this side of the Atlantic. Contrariwise, "The Simple Life," by Pastor Wagner, appears to have been helped by a good word from the White House, although the book might well have won popularity, but perhaps less quickly, on its own merits. Now the query arises, will M. Victor Bérard's scholarly work on the "Odyssey" profit appreciably by the commendation bestowed upon it from the same high quarter? It is safe to reply that the book is of too solid worth, of too special a nature, to be clamored for by the great easy-going, pleasure-seeking public. Eighteen months ago, before the English translation had appeared, some appreciative references to and quotations from this work were made in our pages; and we are now glad to note any indication, however faint, that even a fractional part of the reading public is beginning to recognize the merits of this ingenious and painstaking French scholar.

WOMEN WRITERS OF FICTION IN ENGLAND have never been more conspicuously in the majority than at present. "Not since Rousseau and Richardson," says a careful observer of the situation, "has the thought of a nation been shaped — or at least reflected — by its novels as it is to-day." In a recent list of the twelve best-selling books in England not a single male author is represented. The titles and authors are: "Fenwick's Career," by Mrs. Ward; "The Far Horizon," by Lucas Malet (Mrs. Harrison); "The Treasure of Heaven," by Miss Corelli; "The Gamblers," by Mrs. Thurston; "Prisoners," by Miss Cholmondeley; "The Dream and the Business," by John Oliver Hobbes (Mrs. Craigie); "The Viper of Milan," by Majorie Bowen; "The White House," by Miss Braddon; "In Subjection," by Ellen Thorneycroft Fowler; "A Sovereign Remedy," by Mrs. Steel; "The Incomplete Amorist," by E. Nesbit (Mrs. Hubert Bland); and "A Queen of Rushes," by Allen

Raine (Mrs. Beynon Puddicombe). A list of the six "best-sellers" in America, drawn up at the same time, shows but one female novelist to five of the other sex. Are American and English women changing places in the scheme of things?

THE AUTHORS' CLUB AND PUBLISHING ASSOCIATION, a new organization of which report reaches us, has elaborated a most beautiful scheme for the enrichment of its members; nor are the fair proportions and graceful outlines of this plan, as an ideal creation, marred by the prosaic fact of its utter impracticability. Convinced that publishers are pocketing the lion's share of profit in the book business, the members of this association propose to do their own publishing, each one for himself (or herself) with the moral support of the others. "Each author," we read, "is to copyright his own book in his own name, and have the say of the mechanical make-up thereof, and make what contracts he wishes with the printer, etc.; each author is personally to pay all the expense of getting his work into book form and the expense of newspaper and magazine advertising." Excellent!—except that authors, especially new authors, are seldom capitalists, or even in a position lightly to risk a thousand dollars or so on a literary venture. A society of impecunious authors, each eager for a generous share of the book-buying public's patronage, and so each pitted against his fellows, has its amusing aspects. We are told it was "rumination" on the evils of the existing order that "has led to the uprising of the authors." Perhaps a little experience of the publisher's trials and troubles may in its turn lead to the down-sitting of these same authors in a chastened and instructed frame of mind.

A SHOCK TO THE CULTURED EAR of Boston is the present cry of the street-car conductor, "Out the nearest door!"—on cars of the two-door pattern. This is a sad lapse on the part of a railway company noted for the courtesy and intelligence and superior education of its officials, and for the correctness of its printed rules and signs; a company whose suburban cars run through a favored region where the very owls at night, with their "to whitt, to whom!" teach the lesson of the objective case; a company, finally, that shrinks not from the expense of two additional letters in its numerous posted warnings to the motorman to "run slowly," while less grammatically conscientious corporations save paint and labor by allowing their cars to "run slow," in defiance of Lindley Murray. What shall we say of this raucous chant, "Out the nearest door!"—is it a case of superlative ignorance, or merely of comparative carelessness?

PESSIMISTIC DESPONDENCY OVER THE LITERARY OUTLOOK is Mr. Frederic Harrison's note in a recent newspaper article on modern English writers and their work. Witchery of form, native humor, mother wit, creative genius, he avers, are sadly lacking, and their places are but ill supplied by careful English, industrious learning, and sterling common-sense. It is an age of machinery, and not of natural spontaneity. Fourteen years ago Mr. Harrison, moved by somewhat the same spirit that now prompts him to utter his plaint, published a magazine article on "The Decadence of Romance"; but while noting the decline, he yet wound up with a cheering assurance that, though modern conditions were unfavorable for the production of the old-time novel of love and war and knightly adventure,

nevertheless there would somehow and in due season be evolved a new form of romance to fit the new environment. Is he tired of waiting, that he so soon abandons this not unreasonable hope? He should bear in mind that evolution is a slow process. Possibly his despondency is partly due to the natural ebb of buoyant hopefulness as old age draws on.

THE LIBRARIAN WHO READS is not lost, we like to believe. "The illiterate librarian" might almost serve to designate more than one custodian of books whose attention is so largely given to details of administration that he forgets the library's primary purpose. At next summer's meeting of the American Library Association "The Use of Books" is to be the main subject for discussion, a wise choice that moves the "Library Journal" to admit, editorially, that while ways and means rightly claim much attention, yet "it is true that in A. L. A. conferences and other library meetings so much emphasis has been laid upon methods of administration as to obscure the fact that books are the main factor in a library, and it is well to insist from time to time upon the book in itself as the central fact."

THE SIMPLICITY OF ESPERANTO, an artificial language remarkably easy for us Indo-Europeans to learn, appears to be surpassed by the simplicity of the Chinese and Malay tongues, which are extremely difficult for us. Count the rules of grammar in each, and convince yourself. This interesting revelation comes out in the course of a little dispute carried on between Professor Leo Wiener, of Harvard, who exposes the weaknesses of the new language, and a remonstrant Esperantist, who hastens to its defense. The truth of the matter would seem to be that Esperanto is not, and perhaps never claimed to be, a world language, but rather a means of inter-communication for that part of the world known in a general way as Christendom.

"GREATEST SCANDAL WAITS ON GREATEST STATE," is a truism; but nothing serious need be feared by admirers of Walter Pater from the controversy (of a mild sort) now developing between the Wright and Benson factions in regard to Mr. Wright's new and detailed life of Pater, wherein the later biographer charges the earlier with twelve astonishing errors. This pother will in no wise affect the fair fame of the gentle follower of Aristippus, except perhaps to heighten its lustre.

THE FIELDING BICENTENARY, to be celebrated on the 22d of this month, should bring into clear relief, not the coarser qualities of the writer whose freedom of scope excited Thackeray's envy, but the sterling virtues of honesty and fidelity, of manliness and womanliness, that his upright and downright heroes and heroines tend to illustrate. There are few old authors to whom the mature reader can more profitably and pleasurably return than bluff Henry Fielding.

ROBINSON CRUSOE'S ISLAND is still extant, and not submerged as was recently reported to the grief of all Defoe readers. Dr. J. S. Keltie, secretary of the Royal Geographical Society, has declared that Juan Fernandez did not disappear in the late Valparaiso earthquake. Those valleys and rocks that (as Cowper affirms) have never heard the sound of the church-going bell, still bear their ironical witness to the charms of solitude.



### The New Books.

#### THE CAREER OF A GREAT EDITOR.\*

"What a noble record of courage and energy in the highest causes to recall" exclaimed James Bryce, when the news of Mr. Godkin's death reached him, five years ago. And no more accurate characterization of Mr. Ogden's volumes can be given than Mr. Bryce's own words, — "a noble record of courage and energy in the highest causes." Like Carl Schurz and Henry Villard, with both of whom he was to be so closely connected, Mr. Godkin came to America as a young man because he loved the ideals for which the great American republic seemed to stand, and the opportunities which it seemed to offer for working out successfully the great problems of human society and government.

The Godkin family runs back through some eight centuries of residence in Ireland to a little colony of Englishmen who settled in the Barony Forth, on the coast of Wexford, and became Protestants during the period of the Reformation. James Godkin, the father, driven from his Presbyterian pulpit because of his vigorous "Repeal Essays" in support of the Young Ireland movement in 1848, served later as editor of the Londonderry "Standard" and afterwards of the Dublin "Daily Express," acting also as Irish correspondent of the London "Times," and was naturally an untiring advocate of Home Rule for Ireland to the end. No theorist could have devised a better parentage for the production of just such a keenly intellectual and vigorous fighter for reform causes as Edwin Godkin proved to be.

The "singular powers of expression" commemorated by Mr. Bryce in the felicitous inscription composed for his tombstone, together with his keen perception of what was worth expressing, were sufficiently developed at the age of twenty-two to warrant the London "Daily News" in sending him to the East as its correspondent during the Crimean War. From this service Mr. Ogden dates one of the most firmly rooted of his later mental and moral characteristics: "Indelible impressions were gained — chief of them, hatred of war. *He had seen its horrors naked.*" We thank Mr. Ogden for the expression. Some day the time will come when we shall allow a writer with the eye of a Godkin to strip the rags of mock patriotism, mock modesty, and a good many other mock-

eries, not from war in the abstract, but from some real and present war, and give us a good square gaze at its stark naked body; and then we shall realize that Bellona is not fit company for enlightened and self-respecting people.

Mr. Godkin reached America soon after the close of his Crimean experience, and, as with Schurz, his first impressions were of the rising opposition to the cruelty and anomaly of slavery. He determined at once to see Southern conditions with his own eyes, and his letters to the "Daily News," during a horseback journey which lasted from December, 1856, to the following April, furnish a vivid and instructive picture from which Mr. Ogden has drawn some fifty pages of well-chosen extracts. We clip a bit concerning the Walker "filibuster" episode.

"While passing over the lake between New Orleans and Mobile I was present while one of General Walker's agents preached filibusterism to the passengers in the cabin. The facility with which these men are, or rather were, allowed to harangue, beat up for recruits, collect supplies and arms, and despatch them to the scene of hostilities, is a curious commentary upon Mr. Marcy's terrible letters to Lord Palmerston. From the high moral tone assumed by the United States government in its correspondence upon the Crampton affair, one can hardly be got to believe that Walker's agents have had recruiting offices open in all the seaports, with flags flying from the windows with offers inscribed upon them of a free passage to, and free farms in, Nicaragua, for more than a year past."

Doubtless then as later, when Mr. Godkin had become a naturalized citizen of the country he had loved long before he had ever seen it, many readers saw in this only a foreigner virulently assailing "American institutions." The majority of us have not yet reached the point where we can appreciate and adopt the higher patriotism which, like wise and benevolent surgery, will build for a more healthful future by fearlessly cutting and cauterizing where cancerous growth or poison has entered. A social or political abuse was to him simply a disease, to be fought as relentlessly as a physical disease in one of his own family, and the untiring energy of the fight was as surely the mark and measure of his love in the one case as in the other.

The keen disappointment which Mr. Godkin felt in the closing years of his life, when he saw the United States, and then England, each engaged in a war which seemed to him easily avoidable and fraught with the gravest danger to fundamental principles of English and American liberty, was closely akin to the bitter sorrow of which Mr. Ogden, with delicate sympathy, has given us a glimpse on the occasion of his loss of a little daughter and later of his wife.

\*THE LIFE OF EDWIN LAWRENCE GODKIN. By Rolfe Ogden. In two volumes. New York: The Macmillan Co.



It was this passionate love for free institutions, quickened by keen perception of the abuses by which they were endangered in the one land where they seemed otherwise to have the best chance of full development, that led Mr. Godkin into the movement for establishing "The Nation" in 1865. Readers of *THE DIAL* do not need a detailed support of the statement that he made of this modest looking periodical, never of large circulation, a power for political regeneration before which more wrongdoers have trembled than before any other single factor in the whole history of American political journalism. The rescue of the government service from the corruption which the Civil War had found bad enough, and left still worse, naturally appealed to him as fundamental to all desirable lines of improvement. It was truly a cry in the wilderness when he began.

"It was, to most people, a strange European whimsey. I remember being invited to a breakfast in Washington, given by Mr. Henry Adams, who was then one of us, to bring together a few friends of the reform and some Congressmen. To me fell the task of explaining to a United States Senator what we aimed at. He knew nothing of Civil Service Reform except the name, and that it was 'something Prussian.' He listened with politeness to my exposition of its merits, but it was evident to me that he considered me an estimable humbug or visionary."

It was not long that any beneficiary of entrenched political abuses was able to regard the writer of the editorials in "The Nation" as a visionary on the side of attack, at least, though many doubtless persuaded themselves that he was deficient on the constructive side. Even people who ought to know better are sometimes hoodwinked into the belief that you have no right to burn the tents of political pirates, squatting on the government preserves, until you have some essentially similar structure ready to put in their place. The subsequent history of the Civil Service movement is clear enough evidence, even if other were lacking, that when Mr. Godkin felt it his part to take up the work of construction his ideas always had live roots in the solid ground of experience and common sense.

We cannot take space to follow him through the various conflicts into which loyalty to principle and unbounded energy led him, first in the columns of "The Nation," and from 1881 in the "Evening Post." Of course he met opposition at many points from thoroughly reputable and disinterested sources. It is not necessary to argue that this opposition was never well taken. If we are to recognize no truly great, high-minded, and loyal leader until he

comes to us above the level of possible error of judgment, then we shall never have him in this world at all. This much may be said, however, that when it would have been worth millions to malign interests to break down his reputation before the American people, no enemy ever found it possible to lodge one base or unmanly act or motive at his door. It was this high idealism, inextinguishable integrity, and unsullied purity of motive, that drew and held for his paper so many readers who always felt it necessary to add to their letters of praise for some particular service to any good cause the statement that they often felt obliged to disagree with him. Doubtless approval thus qualified always struck him as the best possible proof that he was succeeding in his fundamental purpose, that of stimulating really vigorous thought on social and political problems in the minds of intelligent men. For the class of critics who would echo the gibe of some exposed rascal that his only dissatisfaction with himself was "the fact that his name had one too many syllables" he could feel nothing but amused contempt. His weapons were reserved for foes of more significance.

The cry of "pessimism" was often raised against him, a word which in recent times has run a neck-and-neck competition with "patriotism" as "the last refuge of scoundrels." The clearness of vision which can distinguish evil from good, the firm belief in the human possibility of intellectual and moral progress, the vivid hope that such progress would follow intelligent effort, the readiness to put his life enthusiastically into such effort,—these were the elements of the "pessimism" of Edwin Lawrence Godkin; and when really intelligent people come to reject this for a style of "optimism" which could see existing evils with the clear eye of a Godkin and still be "at ease in Zion," then the time for a *real* pessimism will indeed have come. That the conditions growing out of the Spanish and Boer wars saddened his declining years is of course known to all; but it was no sadness of final despair, as is well shown by an extract from a letter written from England to Wendell P. Garrison, within less than six months of his death. "Some day I believe civil service reform will have become as obvious in America as it is here; anything else is unthinkable. The anti-slavery fight seemed even more hopeless, yet it was won, and now people wonder that there ever was any fight at all." And it was that other arch "pessimist," Professor Norton, who wrote to Mr. Godkin only two

years earlier,—"when the work of this century is summed up, what you have done for the good old cause of civilization, the cause which is always defeated, *but always after defeat taking more advanced position than before*,—what you have done for this cause will count for much."

To Mr. Godkin's strenuous warfare against injustice and wrong-doing, Professor A. V. Dicey added as his second pronounced characteristic "his extraordinary kindness to his friends." Mr. Ogden's records of this kindness make the most delightful reading. Among those friends were Bryce and Dicey and Leslie Stephen, Lowell and Curtis, Professor Norton and his accomplished sisters, Gilman and Eliot and Andrew D. White, and a host of others whose names are of the very cream of moral and intellectual worth on both sides of the ocean. Nothing could be finer than his respect and affection for his colleague, the late Wendell P. Garrison, whose inestimable services to "The Nation" were noticed editorially in THE DIAL of March 16.

The work of Mr. Ogden on these volumes has been admirably done. With an editorial self-suppression which finds its best parallel in the work of Professor Norton, he has given us Mr. Godkin's story from Mr. Godkin's own pen, supplying only the connecting links without which that story could not be fully understood. If on every educated American's most accessible shelves it could have its fitting place alongside Curtis's "Addresses and Orations," the "Letters of James Russell Lowell," the "Life of William Lloyd Garrison" by his sons, and Bryce's "American Commonwealth," there would be little ground for pessimism as to the future of Democracy in America.

W. H. JOHNSON.

#### THE ART OF WHISTLER.\*

Art-criticism of the higher order that rests upon the firm basis of a sound, consistent, and comprehensive fundamental metaphysic has made great strides in the years since the Pre-Raphaelite Brotherhood, preaching their doctrine of "sincerity," made impassioned protest against pseudo-classicism, and John Ruskin woke up the critics and art lovers of his day by his trenchant sentences and by the captivating rhetoric that still, for many, conceals the defects

in his philosophy. Out of a maze of conflicting ideas the true concept has gradually emerged. As to what is the right point of view, there is now little difference of opinion among the writers and critics who are conceded to belong to the first rank.

Nevertheless, there is no royal road by which this point of view may be attained. Each one must traverse anew the many complex and puzzling problems that beset the path leading to the heights from whence is unembarrassed vision, and many there are that get halted by the wayside. The man who starts with the firm belief that the vital thing in art is the spiritual content, as distinguished from the manner and quality of its presentation, seldom gets much further; though the difference between his outlook and that of the artist and connoisseur may ever remain to him an inscrutable mystery.

For those who hold this opinion, Miss Elisabeth Luther Cary's exceedingly interesting study of the works of James McNeill Whistler offers much food for thought. And they, as well as those who do not need its lesson, should be able to find in it much pleasant mental refreshment. As a piece of critical writing, it is eminently sound and true to right principles. In dealing with an art as refined in conception and execution as that of Mr. Whistler,—so exclusive, one might say,—it is needful to have clear understanding and fine discrimination. These qualities characterize Miss Cary's book in a high degree. Within the brief space of eight short chapters the master's achievements in the several media in which he worked are surveyed and analyzed with rare insight, and the whole aspect and trend of his art are set forth.

The estimate that places Mr. Whistler among the foremost of modern artists, and even counts him the greatest of these, is difficult for the general public to understand. He did not paint for "the man in the street." Nor, indeed, did he paint for the connoisseurs and critics, but for the pure delight he found in creating beautiful things. No artist was ever less influenced in his work by what others thought or felt about it. For anecdotal art he had unbounded contempt. As an elaborate binding upon a book that is not read usurps the first place in the eyes of the observer, so does a story introduced into a picture. More than that, in telling the story the artist is apt to leave out his art. Whistler would have none of it. As a storyteller he had a marked gift, but he was too much of an artist to tell his stories with brush or pencil.

\*THE WORKS OF JAMES McNEILL WHISTLER. A Study. By Elisabeth Luther Cary. With a tentative list of the artist's works. Illustrated. New York: Moffat, Yard & Co.

This statement does not imply that his art, as has been alleged, deals solely with externals and is lacking in expressive and "human" qualities. How full of these it really is, Miss Cary easily demonstrates. She points out that what Mr. Whistler was concerned with was not cheap realism, which he scorned, but quintessential truth—the very soul and poetry of things seen. It is this that gives vitality to almost everything he did. One may contemplate his brushwork with the greatest satisfaction; linger with delight over the skilful use of line in his etchings; gaze with rapture upon his marvellous touch with pastel, by which he succeeded in realizing something of the ineffable "dipped quality"—to use his own phrase—that is so precious in the glaze of certain choice pieces of Japanese pottery. Yet it is not the masterly technique that makes the deepest impression. Technique with Whistler was always a means to an end, and never a thing to be exploited for its own sake. He took infinite pains to conceal all traces of laborious effort. What he did care greatly for was the planning of the spaces and accents, the arrangement of lights and darks, the harmonious combination and interplay of color, the subtle discrimination in the tone values,—all the elements, that is, of composition. These things, it should perhaps be said, are not a part of technique. They belong to conception, not to execution.

The sure feeling with which Miss Cary has penetrated the message of Whistler's art is well shown in the following descriptions of two of his works owned in New York:

"One of Mr. Mansfield's drawings represents a woman of great nobility of form, whose classic drapery does not disguise her classic proportions, and who stands leaning with one arm resting on a shelf or ledge. The effect is rendered by the slightest means, but the disposition of the weight, the swell of the arm supporting the body, the relaxation of the other arm, the capacity of the whole strong buoyant figure to move with energy and lightness, are perfectly felt. These are the facts essential to our enjoyment, and they are not obscured by any irrelevances. They keep alive the spirit in which ancient art realized the nude by the consistent rejection of all but its life-enhancing and aesthetic attributes. They touch idealism on the side of this rejection, but they have all that is artistically important in the real."

Of the famous "Nocturne in Black and Gold: The Falling Rocket," now owned by Mrs. Samuel Untermyer, she says:

"A concentrated blaze of light fills the scene with splendor and there is a double line of rising and falling fire. Here again is the reproduction of a beautiful visual image by the abstract means familiar in Japanese art and only recently familiar in Western art. The dark masses of blackish gray foliage, the dusky blue

sky, the smoke irradiated against it and cooling and graying in color as it rises, the yellowish gray foreground make a pattern of line and color lovely in itself, that would still be lovely if the orange and yellow of the fireworks were stains of blood and carnage, if the smoke rose from a battle-ground, if the dark hulks of the trees were heaps of slain. The beauty is absolutely independent of the subject, and the sentiment of the scene is strictly the pictorial sentiment. The exclusive propriety of this sentiment in works of art is what Whistler strove to impress upon his hearers in his 'Ten O'Clock,' and what Ruskin was instinctively combatting when he called the 'Nocturne in Black and Gold' a 'pot of paint flung in the public's face.'"

The half-tone illustrations of the pictures described in these extracts serve chiefly to emphasize the reasonableness of Whistler's objection to all reproductions of his works. The most that can be said of the thirty illustrations in the book is that they add something to its usefulness. More than half of the volume is taken up by lists of Whistler's paintings, drawings, lithographs, and etchings, which should prove serviceable for reference. These lists have been compiled principally from Exhibition catalogues. The retention of the phrase "lent by" as an indication of present ownership seems a little out of place. This, however, and a few slips in proof-reading, are blemishes so slight as hardly to be worth mentioning. In its outward appearance the book shows unusual taste. The deep cream-colored paper is perhaps a little too thick and makes the volume needlessly heavy; but the combination of color in paper and binding is a delight to the eye.

The aptness of Miss Cary's phraseology is deserving of more than casual comment. Exception must, however, be taken to one expression, because it denotes an erroneous use of a word that is very common. In speaking of Whistler's etchings she says he felt "the charm and value of spontaneity of effect and a decorative plan." It is evident that what is meant by "a decorative plan" is a carefully balanced space composition. The use of the word "decorative" to describe it is inaccurate. A thing cannot be decorative unless its purpose or use is to decorate some other thing.

In contrast to this verbal slip, the words with which the author ends her chapter "On Whistler's Theory of Art" may be quoted.

"One more impression of his quality may be added to this incomplete notation, not for its special but for its general importance. He has been described truthfully as the apostle of good taste, with a minifying inflection suggested in the phrase. But good taste no longer is a negligible quantity in any practice of life. It involves particularly a sense of the appropriate which is not the grammar but the style of poetry. It implies



sacrifices and restraints worthy of a passionate dedication, and so far as passion is felt in Whistler's art, it is felt as the passion of a decorum known to the modern as to the ancient in its highest function. *Dulce et decorum est* not only to die for one's country, but to live for one's ideal. This with singleness of mind he did."

FREDERICK W. GOOKIN.

#### SHAKESPEARE AND THE MODERN STAGE.\*

Mr. Sidney Lee, a man whose utterances on Shakespeare always merit attention, has brought together an exceedingly interesting series of papers contributed by him to various periodicals, in a volume entitled "Shakespeare and the Modern Stage." The papers differ, of course, in value, the last five being of less interest and importance than the others. It is indeed not a little remarkable that so interesting a subject as Shakespeare's Philosophy should have been treated in so sketchy and inadequate a fashion. The perfectly sound principle adopted by Mr. Lee, that ideas recurring frequently, though not always appropriately, on the lips of Shakespeare's characters may be safely accepted as Shakespeare's own, should be carried much further than he has chosen to carry it. It seems, for instance, to lead inevitably to a stronger conviction of Shakespeare's fundamental fatalism than Mr. Lee appears to hold.

But the first six papers of the volume, though brief, are of considerable importance, and form a group by themselves; for with one exception they deal more or less directly with the staging of Shakespeare's plays. The first of them, which appropriately gives a title to the book, is a sane and practical plea for emphasis upon stage essentials—adequate scenery, trained actors, and a varied repertory. The modern stage, on the contrary, seems to be largely committed to tendencies that are the direct opposite of these,—to an elaboration of accessories that forbids the exercise of the imagination; to the sacrifice of the play to the leading actor, and the consequent disaster to the training of the rest of the company; and to the system of long runs of single plays, which is necessitated by the elaborate staging, but is quite certain to produce monotonous and wooden acting. In this connection, Mr. Lee pays a high and deserved tribute to the aims and achievements of Mr. F. S. Benson. The chief value of this paper, however, does not reside in its ideal standard for Shakespearean productions. No one

who is competent to express an opinion would deny the correctness of these positions. The great objection made to this standard is that it is a counsel of perfection, and that an attempt to apply it will empty the house and the manager's pocket alike. But Mr. Lee makes it quite clear, from the testimony of Phelps, that Shakespeare presented in this manner can be made to "pay," and he makes it equally clear, from the experience of Charles Kean and Sir Henry Irving, that the current method is sometimes ruinous from a business as well as an artistic point of view.

It was a happy thought of Mr. Lee's to write a paper on "Pepys and Shakespeare," and this, no doubt, many readers will find the most amusing thing in the volume,—amusing not only because of Pepys's moral scruples as to play-going, but also because of the vagaries of his dramatic taste. Over and over he determined to go to the theatre no more, or at any rate to limit the frequency of his visits; but the temptation was too strong. He resorted to sophistries to justify himself,—as when he held himself excused for going to Drury Lane "because it was not built when his vow was framed," and when he congratulated himself that his vow had been kept because, though he went to the Duke of York's House, he was unable to get places. But he probably imposed upon himself the strongest pressure of which his thrifty soul was capable when he vowed to give ten pounds to the poor if he went to the theatre oftener than once in a fortnight. "This, I hope in God will bind me," he said. "A Midsummer Night's Dream" he found "insipid and ridiculous," "Twelfth Night" "silly" and "weak," "Romeo and Juliet" "the worst that ever I heard," and "Othello," when compared with Tuke's "Adventures of Five Hours," "a mean thing." His refusing his bookseller's offer of a copy of the First Folio and his choice of Fuller's "Worthies" and Butler's "Hudibras" instead, are explicable enough when we remember Pope's failure, many years later, to appreciate the value of the Folio. Pepys lived at a critical time in the history of the Shakespearean stage, and his diary is therefore of great interest to students of dramatic history. On the third of January, 1661, he first saw women's parts acted by women. It was during his career as a playgoer that elaborate scenery and costumes became a regular feature of dramatic performances; the mechanical and spectacular devices used in the production of "The Tempest" that he witnessed would do credit to Mr. Tree himself.

\* SHAKESPEARE AND THE MODERN STAGE, and Other Essays. By Sidney Lee. New York: Charles Scribner's Sons.



The theatre of the Restoration retained, however, the immense advantage of a stage extending far out into the house, from which, as Colley Cibber wrote, "the most distant ear had scarce the least doubt or difficulty in hearing what fell from the weakest utterance, . . . nor was the minutest motion of a feature, properly changing with the passion or humor it suited, ever lost . . . in the obscurity of too great a distance" (p. 90). Pepys's attitude, after all, is really that of the average British and American playgoer, who, "if he were gifted with the diarist's frankness, . . . would echo the diarist's condemnation of Shakespeare in his poetic purity, of Shakespeare as the mere interpreter of human nature, of Shakespeare without flying machines, of Shakespeare without song and dance; he would characterize undiluted Shakespearean drama as 'a mean thing,' or the most tedious entertainment that ever he was at in his life" (p. 110).

The last paper in the volume bearing directly upon the modern production of Shakespeare is that on "The Municipal Theatre," in which Mr. Lee urges the success of the *Vienna Volks-Theater* as an example to London, and pleads for this public recognition of the stage as an important instrument of popular education. In this connection, Phelps's words may well be borne in mind: "I maintain from the experience of eighteen years, that the perpetual iteration of Shakespeare's words, if nothing more, going on daily for so many months of the year, must and would produce a great effect upon the public mind" (p. 120).

These are but a few of the many points of interest and value in this collection of papers, which will prove a boon to every student of Shakespeare. CHARLES H. A. WAGER.

#### LORD ACTON'S IDEALS OF HISTORY.\*

It is a remarkable fact that much of the historical writing emanating from England within the last five years professes to draw its inspiration from the teachings and precepts of the late Lord Acton. His brief six years' tenure of the position of Regius Professor of Modern History at Cambridge resulted in a deep-seated

belief in the universality of his knowledge and a trust in the correctness of his ideals. The editors of that monumental work now appearing, the "Cambridge Modern History," asserted in the preface to their first volume that they were striving to follow the plans outlined by Lord Acton, who was to have been the editor-in-chief of the undertaking. Historical essayists, as well as the authors of more ambitious historical productions, have confessed themselves inspired by the teachings of one whom they regarded almost as a master. And yet Lord Acton himself was not a producer, and has nowhere stated definitely and at length his ideals of historical study and historical writing. It is partly with the purpose of emphasizing and explaining these ideals, partly to expand beyond the circle of personal acquaintance a true knowledge of Lord Acton's great qualities, that two volumes have recently appeared from the pens of close friends and admirers.

The first of these, by Abbot Gasquet, is wholly taken up with the letters of Lord Acton to his fellow editors of "The Rambler," and later of the "Home and Foreign Review." Acton became part proprietor and one of the editors of "The Rambler" in 1858, and after the discontinuance of that magazine engaged himself, together with several of his colleagues, in the organization of the short-lived "Home and Foreign Review." Both of these were Catholic publications, and by far the greater part of the letters in Abbot Gasquet's volume have to do with questions of policy and attitude relating to parties and controversies within the Roman Catholic body. The editor himself remarks that many of the points involved were, even at the time, understood by none but educated Catholics, and that most of them have since almost dropped from memory. It follows that Lord Acton's letters in this volume are in general quite beyond the understanding or appreciation of the non-Catholic reader of to-day. Yet even such blind reading cannot fail to impress one with the truth of the claim for Lord Acton of a universality of knowledge. His interests were never insular — though he always exhibited a thorough British patriotism — but extended to all modern lands; whenever during his frequent sojourns upon the continent he wrote of contemporary political conditions, his criticisms showed keenness of immediate perception as well as thoroughness of historical knowledge.

But such letters are infrequent in the present volume, and were it not for a careful historical

\*LORD ACTON AND HIS CIRCLE. By Abbot Gasquet. New York: Longmans, Green & Co.

LECTURES ON MODERN HISTORY. By the late Lord Acton. Edited by John Neville Figgis and Reginald Vere Laurence. New York: The Macmillan Co.

THE CAMBRIDGE MODERN HISTORY. Planned by the late Lord Acton. Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. Vol. IV., The Thirty Years' War. New York: The Macmillan Co.

preface one might easily miss the point of Lord Acton's attitude as editor of a Catholic magazine. That attitude reveals at least one of Lord Acton's ideals in historical study, — namely, a devotion to absolute and accurate historical truth. He was a devout Catholic, but he was equally devout in his love of truth, and was never willing to let his loyalty to the Church relax in the slightest degree the rigor of any historical presentation of previous Church conditions or persons. Abbot Gasquet brings this out very clearly in his preface, and quotes an article in "The Rambler," not written by Lord Acton, but perfectly representing his principles.

"We [Catholics] have to encounter the belief that we are not only crafty and false, but actually afraid of the truth's being known. This belief has to be vanquished, not by an angry denial of its justice, not by taunts, not by *bragadocio*, but by proving our courage by our acts. It is useless to proclaim that history and science are in harmony with our religion, unless we show that we think so by being ourselves foremost in telling the whole truth about the Church and about her enemies."

The policy maintained by "The Rambler" had the quiet support of Cardinal Newman and of many of the most thoughtful Catholics in England; but it was attacked with vigor by a faction really, though not avowedly, directed by Cardinal Wiseman, and the originality and daring of "The Rambler" made it an object of nervous distrust to the general and more conservative Catholic body. "The Rambler" and the "Dublin Review" were far apart in their treatment of Church history. Abbot Gasquet writes:

"In historical matters, the policy of 'The Dublin' appears to have been to avoid, as far as possible, facing unpleasant facts in the past, and to explain away, if it could not directly deny, the existence of 'blots' in the ecclesiastical annals of the older centuries. 'The Rambler,' on the other hand, held the view that the Church had nothing to lose and much to gain by meeting facts as they were. And acting up to this, it did not hesitate to discuss the conduct of the Popes of the Renaissance and the characters of canonized saints, etc., with entire freedom, on the ground that no supreme office nor assumed sanctity was an *a priori* proof of impeccability, and that it should not shield the one class or the other from legitimate criticism. It taunted all those who would attempt, for example, the rehabilitation of 'bad popes,' and would desire that all should shut their eyes to the unpleasant facts of Church history, as being plain 'whitewashers.'"

Many attempts were made to smooth over the difficulties arising from these two diverse points of view, but in the end the situation became an impossible one, and "The Rambler" suspended publication, as did its successor, "The Home and Foreign Review," after a brief existence

in which an unsuccessful effort was made to keep away from controversial topics. Neither of these publications was suspended, says Abbot Gasquet in contradiction of ordinary historical accounts, because of direct intervention from Rome, but rather because Lord Acton and his friends yielded to the conviction that such controversies tended to over-emphasize what were, after all, unessential differences within the Church. They yielded their active assertion of opinions by publication, but retained the opinions. And Abbot Gasquet asserts also that to-day the criticisms and opinions of the Catholic circle, as he likes to call it, would meet with no opposition from the authorities of the Church.

But the preface to the volume of Lord Acton's "Lectures on Modern History" gives a different impression of the results of this controversy; for here it is stated that Lord Acton, wearied and unsuccessful in the contest, welcomed the quiet promised by his appointment to Cambridge, and in the almost passionate devotion he exhibited for the concrete truths of history evidenced the bitterness remaining from the struggle through which he had passed. The lectures here printed include the Inaugural lecture of 1895, and nineteen lectures covering the period from the Renaissance to the American Revolution, delivered in the academical years from 1899 to 1901. According to the editors of this volume, much of Lord Acton's influence arose from the enthusiasm for his subject manifested by the lecturer, so that when placed in cold type the lectures may seem inadequate in comparison with Lord Acton's reputation. It is certainly true that a first impression derived from a rapid reading is that the lectures contain little that could not be found in any ordinary brief history of the period. But as one reads more carefully he realizes that every statement of fact, every idea expressed, has been carefully selected, or thoroughly weighed; that the simple language used is purposely chosen in order that no confusion may arise; that the few facts cited and illustrations given, from the multitude that might have been employed, are the exact ones best suited to the lecturer's purpose; and above all, that there runs through each lecture an ideal of the progressive development of modern history so delicately stated as to be wholly unobtrusive, yet so clearly conveyed as to be perfectly unmistakable. It is easy to assert the unity of the history of modern states, or to philosophize upon it and choose isolated illustrations by way of proof; but the highest form of art in historical writing is that which narrates

events without specifying directly the ideals it is sought to convey, and yet does emphatically convey such ideals to the reader. Of this form, Lord Acton's lectures are all excellent illustrations; while that on Luther may well stand as an almost perfect example.

In his Inaugural lecture, Lord Acton used a more direct form; and here he stated quite clearly his ideals of the real purpose of historical study. He told the contributors to the Modern History series which he had planned, that "the recent past contains the key to the present time"; and in the Inaugural, delivered some years earlier, he emphasized the usefulness of history in freeing the mind from "illusions or unsifted prejudices." "Its study fulfils its purpose, even if it only makes us wiser, without producing books, and gives us the gift of historical thinking, which is better than historical learning." And again he said:

"For our purpose, the main thing to learn is not the art of accumulating material, but the sublimer art of investigating it, of discerning truth from falsehood and certainty from doubt. It is by solidity of criticism, more than by the plenitude of erudition, that the study of history strengthens and straightens and extends the mind." These were his beliefs as to the purposes of historical study, asserting its practical character and emphasizing the love of truth for truth's sake; but in treating of historical writing he elucidates that which was the great characteristic of his own lectures — the unity of modern history, and that a constant "progress in the direction of organized and assured freedom is its characteristic fact and its tribute to the theory of Providence."

In fact, the two ideals that dominated Lord Acton's plan for the "Cambridge Modern History" were, the study of historical conditions that the present time might be rightly interpreted, and a conception of history based on the thought of universal progress. These ideals were to be made manifest by the pens of men who were masters of the particular epochs of which they wrote. In the preface to their first volume, the present editors of the series state that they "have adhered scrupulously to the spirit of his [Acton's] design." But the editors of Lord Acton's Lectures evidently do not agree that these ideals have been strictly followed, and, although not offering any criticism, have published as an Appendix Lord Acton's original letter to the contributors outlining his purpose. In this the most striking paragraphs are the following:

"The recent Past contains the key to the present time. All forms of thought that influence it come

before us in their turn, and we have to describe the ruling currents, to interpret the sovereign forces, that still govern and divide the world."

"By Universal History I understand that which is distinct from the combined history of all countries, which is not a rope of sand, but a continuous development, and is not a burden on the memory, but an illumination of the soul. It moves in a succession to which the nations are subsidiary. Their story will be told, not for their own sake, but in reference and in subordination to a higher series, according to the time and degree in which they contribute to the common fortunes of mankind."

The second paragraph of the preceding quotation is given, with some slight changes in wording, by the present editors of the Modern History series in their Inaugural preface; but it is exactly in the purpose here indicated that the later volumes have more and more departed from Lord Acton's ideals. It is true also that the original plan of having each chapter written by the best qualified specialist has not been followed. In the present volume on the Thirty Years War, for example, twelve of the twenty-seven chapters are contributed by the editors themselves. It may well have been discovered, however, that it was impossible to secure the one recognized specialist supposedly available for each minute period and topic, and certainly no just criticism can be directed against either the matter or the method of Mr. A. W. Ward's six chapters in the present volume. But when Lord Acton's main purpose is considered, — the purpose of leaving on the mind of the reader an indelible impression of the continuous development of modern history, — it cannot but be acknowledged that no single author in this volume has succeeded in conveying such ideas as Lord Acton himself has conveyed them in his lectures. Compare, for example, Lord Acton's lecture on Richelieu with Mr. Stanley Leathe's chapter on the same character. Lord Acton first guards his hearers against an over-estimation of Richelieu's abilities by stating his "low-water mark"; he then analyzes what Richelieu really accomplished, and this analysis, accompanied by pertinent illustrations, renders the final *dictum* convincing. Mr. Leathe gives pages of exact and careful detail in relation to Richelieu's acts and policy, gradually building a feeling of the greatness of his supposed hero; then, in a few pages of adverse criticism, he destroys the figure he has created. In fact, his criticism is not really criticism, but rather merely a bald denial of the merits usually credited to Richelieu, and reads much like a condensation of Avenel's *dicta*. Lord Acton presents Richelieu as but the tool of his time,



the personification in France of the ripening age of political absolutism; his acts and policy, as in the toleration he showed to Protestants, indicative of a change in world policy, when France, in this period, was a leader. In short, Lord Acton depicts Richelieu as an evidence of progressive development in modern history. All this Mr. Leathes does not see, or at least does not state even by implication; with the result that his detailed accuracy fails utterly to give to Richelieu a distinct place or purpose in history. Thus the genius and the art of Lord Acton in conveying ideas while strictly adhering to historical truth are wholly lacking in this, and in by far the greater number of specialized chapters in the "Cambridge Modern History."

It may be that the ideal of Lord Acton of a new history that should present "a continuous development . . . not a burden on the memory, but an illumination of the soul," has been found impossible of realization by the present editors; or perhaps they are among those historians who would deny that such an ideal is compatible with a truthful and accurate narration of historical events. It is not here necessary to repeat what has previously been stated of earlier volumes of this series, that it still remains a wonderful compendium of historical knowledge, to be trusted in details, and containing many unusual aids for the student and the investigator. Yet its claim to a wholly original method is not well founded, for other works of a similar character have been equally devoted to accurate historical monographs written by specialists, while Lord Acton's conception,—the conception of a modern history that should move "in a succession to which the nations are subsidiary," and should be "not a burden on the memory, but an illumination of the soul,"—has, either intentionally or by lack of ability to evolve it, been wholly set aside.

E. D. ADAMS.

### THREE BOOKS ON MUSICIANS AND MUSIC.\*

In a well-made volume called "The Romantic Composers," Mr. Daniel Gregory Mason has gathered a number of essays covering the period of musical history in which devotion to form was rapidly modified by the insistence on the personal message, and the lyrical emotion of the

\*THE ROMANTIC COMPOSERS. By Daniel Gregory Mason. New York: The Macmillan Co.

MASTERSINGERS. By Filson Young. Philadelphia: The J. B. Lippincott Co.

THE MUSIC OF TO-MORROW. By Lawrence Gilman. New York: John Lane Co.

composer found or made its way toward utterance through the possibilities of the modern orchestra. The six composers chosen by Mr. Mason to illustrate this movement are Schubert, Schumann, Mendelssohn, Chopin, Berlioz, and Liszt. To the study of these widely varying natures Mr. Mason brings acute musical perception, a sure grasp of his thesis, and an intelligent sympathy which never weakens into partisanship. He has no love for the advanced realism of to-day, but frankly confesses that his attacks on it will probably find few assenting voices. His views are set forth in clear and vigorous English, and with a self-respecting reserve as far as possible from the gush which makes so many easily-written books on music such terribly hard reading. Of the various essays, the one on Schumann seems to have been written from most intimate knowledge and sympathy, and will probably be read with most satisfaction. Mr. Mason admits the justice, from a technical point of view, of Weingartner's criticism of the Schumann symphonies as "composed for the pianoforte and arranged for the orchestra"; but urges the intrinsic tonal beauty of the themes as a compensating merit. The two papers on Mendelssohn and Berlioz are fine characterizations of two careers whose mutual contrast is well-nigh antipodal. On the whole, Mr. Mason has given us a delightful book, well worth the attention of both amateur and professional.

The "Mastersingers" of Mr. Filson Young is a republication, with some additions, of a series of essays on musical subjects which appeared several years ago and which has therefore won something more than ephemeral recognition in England and America. As the work of so youthful a writer (Mr. Young tells us that he was only nineteen when most of them were published), these papers display a remarkable maturity of thought and even world wisdom; and the fervid intensity of many passages is intelligible and excusable. Some of the essays are "programme" interpretations of great symphonies like Beethoven's Pastoral and Tchaikowsky's Pathetic; "Tristan and Isolde" is a more objective description of Wagner's great drama of love and death; and "The Spirit of the Piano" is a very just appreciation of Chopin's genius. Mr. Young's essay on Hector Berlioz may profitably be compared with that of Mr. Mason mentioned above; and in "The Music of the Cafés" we have a brief but telling sketch of the most innocent feature in the strange half-world of Paris.

Mr. Lawrence Gilman has for some years



been saying good things about music to the readers of American periodicals. Some of his articles have been carefully revised and published in book form under the title of "The Music of To-morrow." It would seem that Wagner is of yesterday, Strauss of to-day; and for to-morrow we are to attain unto the understanding of such composers as Vincent d'Indy, Claude de Bussey, and Charles Martin Loeffler. This position is maintained by Mr. Gilman with a persuasive rhetoric that will appeal most strongly to those who have studied the works of these latest exponents of the divine art. As for Richard Strauss, it is interesting, in view of the recent clamor about "Salome," to note that Mr. Gilman regards him (quoting the epigram of Mr. Ernest Newman) as "an enormously clever man who was once a genius." "Salome" is strongly objected to by Mr. Gilman, not because it is wicked, but because it is weak. The repelling subject is not atoned for by splendid music: "the score is rich in the familiar audacities of Strauss's style, but they are without point, without grip," in short, the contortions of the Sibyl without her inspiration, — a conclusion from which some musicians will be inclined to dissent, who think that the score of "Salome" shows growth instead of decline, and would place Strauss's nadir at the "Sinfonia Domestica."

JOSIAH RENICK SMITH.

#### RECENT FICTION.\*

A new book by the author of "Sir Richard Calmady" is at hand, and may be reckoned among the more considerable fictional productions of the season, although it is far from equalling its remarkable predecessor. It is called "The Far Horizon," a title which symbolizes the quest of the eager spirit for an ideal which lies beyond the range of our im-

\*THE FAR HORIZON. By Lucas Malet (Mrs. Mary St. Leger Harrison). New York: Dodd, Mead & Co.

A SOVEREIGN REMEDY. By Flora Annie Steel. New York: Doubleday, Page & Co.

THE BATTLE OF THE WEAK; OR, GOSSIPS GREEN. By Mrs. Henry Dudeney. New York: The G. W. Dillingham Co.

THE LONELY LADY OF GROSVENOR SQUARE. By Mrs. Henry de la Pasture. New York: E. P. Dutton & Co.

A MIDSUMMER DAY'S DREAM. By H. B. Marriott Watson. New York: D. Appleton & Co.

THE PRIVATEERS. By H. B. Marriott Watson. New York: Doubleday, Page & Co.

THE AMULET. By Charles Egbert Craddock. New York: The Macmillan Co.

ROMANCE ISLAND. By Zona Gale. Indianapolis: The Bobbs-Merrill Co.

THE TREASURE OF PIERRE GAILLARD. By John Bennett. New York: The Century Co.

THE PORT OF MISSING MEN. By Meredith Nicholson. Indianapolis: The Bobbs-Merrill Co.

WHEN LOVE SPEAKS. By Will Payne. New York: The Macmillan Co.

THE CHARLATANS. By Bert Leston Taylor. Indianapolis: The Bobbs-Merrill Co.

mediate perceptions, and is revealed only to the clarified vision that can pierce the grossness of the sensual mists that envelope our daily lives. This ideal is embodied for Mrs. Harrison (as is well known) in the Catholic church, and her book is essentially the narrative of a new pilgrim's progress toward that shining distant goal. Her pilgrim is of mingled Irish and Spanish blood, whose life has been shaped by circumstance into the conventional English mould. For upwards of fifty years he has led a prosaic existence of mechanical routine as a clerk in a banking house. He has certain marks of distinction, however, — such as the name of Dominic Iglesias and a physiognomy of refined and ascetic type — which have always stood as the signs of a character too finely individualized to lose its stamp. He has done his daily work with faithful efficiency until the time when we make his acquaintance, the critical time which superannuates him and throws him in bewilderment upon his inner resources. Then romance makes an unheralded entrance into his life — romance as embodied in a dazzling creature named Poppy St. John. She is a being of air and fire, a creature of impulses that have been sadly in need of regulation, for lack whereof she has gone sadly astray. But she so captivates us (as she captivates Dominic) that we half forget her frailty in the revelation of the better possibilities of her nature. What follows upon the knitting of a relationship between these two is no vulgar *liaison*, but the upspringing of long dormant higher instincts in both their souls. The rare sympathy which henceforth links their lives in spiritual union reveals to both the far horizon; the woman divests her life of unworthiness, and the man makes his peace with the church of his forbears. This is the essential movement of a narrative that has many minor features of interest — incisive characterization, descriptive charm, and grave beauty of diction. It reaches an end of chastened pathos with the death of Dominic, from whom we feel that the friend who lives to mourn his memory has won strength and purification that will last out her remaining years.

The Welsh country, with its picturesque scenery, its distinctive human type, and its religious emotionalism, is the setting of Mrs. Steel's new novel. A Welsh maiden is the heroine, a maiden so unsophisticated that she is afraid of love when it makes entrance into her life, and rejects the right man to marry the wrong one lest by yielding to the former's appeal she should find herself loving him too much for her peace of mind. It makes a curiously unreal complication, and ends in a subdued sort of tragedy. The two men, one a poor bank clerk, the other a wealthy aristocrat, are thrown together by accident in the first chapter, and discover that they bear the same name, although in no way related. This chance bond of union leads to an intimate association, which even outlives their rivalry for Aura's hand. The rich man has the nobler soul, and his poor namesake is poorer in character than in worldly possessions. But the irony of fate, coupled with the

girl's idiosyncrasy, wins the prize for the unworthy aspirant, and nothing is left his rival but to die gracefully and poetically in the last chapter. The irony of the situation finds expression in the title, "A Sovereign Remedy," for in this case his wealth proves anything but a sovereign remedy for the hero's disease. Mrs. Steel is so wise a woman and so admirable a writer that her work always gives pleasure of a refined sort, but the present story offers only a pale reflection of the power displayed in her novels of Indian life.

Mrs. Henry Dudeney's portrayal of rustic scenes and characters are suggestive of the best work of George Eliot and Mr. Hardy, and are not unworthy to be compared with those prototypes. This praise, high as it is, seems to us fairly earned by two or three of her books, and by none more fully than by "The Battle of the Weak." In this strong and beautiful narrative, moreover, we find the quality of charm, which was somehow lacking in the earlier novels, and which was much needed to relieve the sombreness of their cast. The scene is Gossips Green, a village on the Cornish coast; the time is that of the Napoleonic wars. On a wild night of 1790, a Frenchwoman is cast ashore from a wrecked ship, and lives just long enough to give birth to the child who is the hero of the narrative. A year or more later, the union of a retired soldier with a schoolmistress results in the birth of a girl. These two, the boy whimsically named Quaker Jay, the girl baptized as Lucy Bertram, are destined for one another in the end, but not until much suffering has chastened both their lives. We now pass lightly over a score of years, and find Quaker a mad, irresponsible youth, the puzzle and scandal of the village, spectacular and vivid in his every act, a strange compound of recklessness and poetical mysticism, resulting from the blending of unrevealed ancestral strains. Meanwhile, Lucy, conventionally nurtured, becomes the wife of the village physician, a victim of self-repression, and a creature whose life is measured by rule and precept. It is a case of tragical mismatching, for her every instinct turns toward Quaker, whose eyes have pursued her with adoring gaze from the time when they first fell upon her. How she struggles with the surging passion, and how it fails to subdue her even upon a critical occasion in which the sentimental novelist would find ample warrant for her yielding, is subtly and powerfully set before us. Mrs. Dudeney shows us how this most delicate of themes may be handled with perfect sincerity, yet without a trace of impure suggestion. She has written a story of truly wonderful beauty, commingled with tragic pathos and quaint humor, a book over which the storm cloud of tragedy hangs, yet which ends with the serenity of sunset peace.

"The Lonely Lady of Grosvenor Square" is Mrs. Henry de la Pasture's latest novel. It is a delicate piece of work, quietly and charmingly sentimental, but with little of the sparkle and animation of "The Man from America." It tells of a modest country

girl, transplanted to the London palace in which a wealthy aunt, long estranged from her kinpeople, is lying in her last illness. Death claims its own, and the girl is surprised to learn that her brother (a soldier in Africa) has been made the legatee of his aunt's possessions. In her brother's absence she naturally takes charge, and tries to fit herself into her new conditions. A neighboring Duke, distantly related, helps to smooth away her difficulties, and romance soon appears upon the scene. Then comes news of the brother's death in some far-off war, and with it the knowledge that he had been secretly married, leaving a widow and a child. This throws doubt upon her interest in the property, which does not make a bit of difference to her lover, but greatly agitates his worldly-minded mother. Presently the widow, a Frenchwoman, appears upon the scene, and proves to be a very satisfactory sort of relative. She insists upon a division of the property, and all ends happily. This is a book of manners and sentiments; it touches only the surface of life, but it is agreeably written and proves mildly entertaining.

Mr. H. B. Marriott Watson has recently written two stories for our entertainment, both highly interesting, although in very different ways. One is "A Midsummer Day's Dream," being a fantastic comedy of an English country house party; the other is "The Privateers," being an exciting tale of intrigue, adventure, and hairbreadth escape. The first of these books brings us into the company of a pleasant group of people who are preparing for an amateur performance of "A Midsummer Night's Dream." The hero, who makes a belated appearance while the rehearsals are in progress, catches a brief glimpse of a nymph fleeing through the park, and retains as a trophy a shoe that she has shed in her flight. The rest of the story tells of his efforts to pick out his Cinderella from the bevy of young women who are members of the house party. His tactics are of such a nature that the other men of the party, driven to exasperation, wait upon him one morning with a categorical demand. They want to know whether he has designs on *all* the girls in the house. After being misled by several false clues, he at last discovers the object of his quest, and the consequences are what we have a right to expect. The vein of light and fanciful comedy in which this story is written makes of it a charming piece of work.

"The Privateers," on the other hand, is distinctly melodramatic. It is concerned with the rivalry of two American speculators for the possession of a young Englishwoman who, unknown to herself, is the heiress to the controlling interest in a certain American railroad. She is abducted from her home on the Isle of Wight, and carried to Brittany on a private yacht. The hero is a gallant and resourceful British naval officer, who allies himself first with one rival and then with the other, and finally rescues the distressed damsel from both. It is a merry game of hide and seek, played all along the Breton and Cornish coasts, and has enough des-

perate situations to stock two or three ordinary romances. We cannot say very much for Mr. Watson's Americans. Their acts and their words are reflections of an Englishman's fertile imagination rather than products of observation — unless it be observation of American manners as depicted on the English melodramatic stage.

In "The Amulet" Miss Murfree has again made use of her extensive knowledge of the history of Tennessee, the period being that of the close of the Seven Years' War. The scene is the British outpost of Fort Prince George, on the eastern edge of the Cherokee country, where a small garrison is beset by its Indian foes, who are cowed but not subdued, and whose treacherous character means the possibility of surprise and massacre. The commander, his querulous sister, his beautiful daughter, and two young officers who are aspirants for her hand, are the characters of this historical romance, which is a rather sketchy bit of work on the whole, although it evinces a close acquaintance with Cherokee lore. Dramatically, the story leads up to an expedition to the sacred town of Choté, for the purpose of seizing certain cannon which the Indians have kept in violation of their treaty agreement; sentimentally, it declares for the courageous leader of this expedition and the corresponding discomfiture of his fatuous rival. Touches of poetic description are frequent in adornment of the narrative, for in this respect Miss Murfree's hand has not lost its cunning, but otherwise the book falls far below the high standard set in her earlier writings.

"Romance Island" exists in the fourth dimension, which is the reason why it is not found upon the map. Its inhabitants are descended from Hiram, Prince of Tyre, and their civilization is far superior to ours in most respects. An American has found his way to them and become their king, which does not at all suit the ambitions of the native Prince Tabnit, who presently finds a convenient way in which to dispose of the alien usurper. Thereupon Tabnit embarks upon a submarine and goes to New York, where the story opens after the events above related have all occurred. We are now introduced to the heroine, the daughter of the dispossessed king. Tabnit falls in love with her, abducts her, and bears her to the island with the intention of making her his bride. Now the hero, who is a New York newspaper reporter, has also fallen in love with her, and when she disappears, fits out an expedition in pursuit of her. His yacht successfully negotiates the difficulties of the fourth dimension, and lands its party on the mysterious island. From this point on, all is extravaganzas. The writer lets her imagination run riot, but contrives to be entertaining — save for a tendency to indulge in prolix description — until the climax is reached in the restoration of the king, the effacement of his wicked rival, and the triumphant rescue of the maiden, followed by her restoration to the world of prose; that is, to as prosaic a world as lovers are supposed

to inhabit. Miss Gale has a pretty fancy, a manner of marked originality, and the trick of making a deft use of bits of literary, scientific, and archaeological information.

Poe would have opened his eyes wide had he foreseen, among the progeny of "The Gold Bug," such a yarn as "The Treasure of Peyre Gaillard." The analytical process which that pioneer in the tale of mystery applied to the location of the spot where his hoard lay buried was simplicity itself in comparison with the method whereby the hidden treasure is discovered in the present ingenious narrative. As a matter of fact Mr. Bennett overdoes the thing by too much subtlety, and by an apparatus of documents which makes unconscionable demands upon the attention of his readers. Long before the end is reached, the reader becomes wearied with so great a complication, gives up his attempt to follow the clue, and is content to abridge the argument that he may the more speedily come to its conclusion. The scene of the story is a South Carolina plantation, whose owner is so impoverished that he is on the verge of desperation; under these circumstances the discovery of the treasure becomes a necessity of the situation, of which fact we are so well assured that we grow careless in tracing the logical development of the search for it. The style of the story offers a curious blend of romantic glamour with realistic description; at one moment we are rhapsodizing over the beauties of nature, and at the next we are engrossed by a mass of prosaic detail. When the treasure is unearthed and disposed of, it brings close upon two millions of dollars, which sum is carefully itemized lest some lingering trace of incredulity should mar our unqualified acceptance of so satisfactory a total.

The romantic and tragic history of certain members of the Imperial House of Austria has provided Mr. Meredith Nicholson with the basic material for his "Port of Missing Men." It is only by way of suggestion, however, for an attempt to identify his characters with actual Archdukes would be unprofitable. It seems that a possible heir to the throne has disappeared somewhere in America, and that the succession must remain unsettled until it is determined whether he be alive or dead. Meanwhile, a gang of scoundrels are intriguing in behalf of another claimant, for whom they are smoothing the way by a series of ingenious assassinations. The key to the mystery is in the possession of an expatriated Austrian who has become an American, and is known as John Armitage. He has the evidence of the lost Archduke's demise, but does not care to play into the hands of the conspirators by revealing it. The scene of the tale is first set in Geneva, but is soon transferred to Virginia, where the plot, which has been steadily thickening, comes to an exciting finish. A high-spirited American girl is the heroine, and the hero, after routing the conspirators, wins her for his bride as a matter of course. The story is fashioned after the conventional romantic pattern,



and displays no little skill in both plot and characterization.

Corrupt politics and love are the ingredients, the former predominating, of Mr. Will Payne's latest novel, "When Love Speaks." The love interest is of the homely everyday sort, to be paralleled in the annals of a million homes; the political interest is similar to that which a close study of thousands of American communities would disclose. The scene is a city of Western Michigan, in which a zealous district attorney conducts a desperate campaign against corruption, and ends by discovering that the forces of evil are too powerful for him to cope with. This disheartening conclusion is somewhat relieved by the outcome of the story upon its sentimental side, when husband and wife, estranged by their differing points of view, learn the lesson that instinct is a better guide than reason in the affairs of the heart. The injunction implicit in the novelist's treatment of his theme seems to be that we should take the world as we find it, with its mingling of evil motives with good; and not hope to eliminate the evil all at once. It is a counsel of practical wisdom, no doubt, but it seems to us also to have a tinge of despair. Probably he makes a little too much of the soul of good in things evil, finding too ready an excuse for compromise with wrong, and allowing indignation to cool when it were better to keep it white-hot. At all events, he has worked in a spirit of absolute realism, and made a searching analysis of the methods of the political corruptionist. Truthfulness rather than idealism is the note of the book, although it has latent idealism a-plenty, and "Pardon's the word for all" would be a more closely descriptive Shakespearean motto than the one which actually adorns the title-page.

In "The Charlatans" Mr. Bert Leston Taylor has given us a clever sketch of musical student life in a large city. The city may with no great difficulty be recognized as Chicago, and the Colossus—otherwise known as the Grindstone—may possibly suggest to some readers a particular institution in which music has been successfully commercialized for many years. To this hive of industry a young girl from the country finds her way, under the delusion that it is a focus of musical culture. Since she has the true artistic endowment, she soon discovers that the work of the Grindstone bears no relation to music in any real sense, that its ways are those of charlatanism and its spirit that of the philistine. She slowly gropes her way toward the light, and a promising artistic future seems to lie before her, when the mischief-maker Love enters upon the scene, and makes music seem a matter of minor importance. What eventually becomes of her is not revealed, since the writer leaves her hand in hand with the fairy prince by the brookside. But we may still surmise that she became a respectable amateur. Mr. Taylor's touch is everywhere light and pleasing; he has the gift of gentle social satire and the trick of clever dialogue.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*The child and his book.*

Readers of THE DIAL need no introduction to Mr. Walter Taylor Field, several of whose papers on books for children have appeared in its pages. These chapters and some additional ones on the same subject are now published in book form under the title, "Fingerposts to Children's Reading" (McClurg). Books are living and breathing companions to their eager juvenile readers, Mr. Field well urges, and hence the care needed in their selection. Their influence is both moral and æsthetic, and the two are not so very widely separated. Nor is there any useful distinction between boys' books and girls' books: if both are real literature, they will interest both sexes. Fairy tales receive a warm word of praise. The excess of periodical literature, most of it of little worth, read by children is deplored, and the formation of good libraries in family, school, and Sunday school, is strongly recommended. Chapters on reading in school, on supplementary reading, on the public library, on the illustrating of children's books, and on Mother Goose, acceptably fill out the volume. A fifty-page list of young people's books, with indication of the school grade or grades in which each work should be read, forms an appendix. To an older person the list seems lacking in many a fondly remembered favorite of childhood; but, unless the catalogue were to be of undesirable length, this is inevitable. One criticism of a general nature: the child in the author's mind's eye would seem to be rather precocious or priggish, or both. Can the ordinary child enjoy Shakespeare in the original at nine or ten, even in the few plays named? or the "Essays of Elia" and Thoreau's "Walden" at fourteen or fifteen? or Miss Edgeworth's "Parent's Assistant" at any age? The reviewer's experience strongly inclines him to say no, especially in the matter of Miss Edgeworth. And although Emerson's essays, Pastor Wagner's "Simple Life," Carlyle's "Sartor Resartus," and Lowell's prose works look well on the school library's shelves, and by the mere displays of their lettered backs exert an educational influence, is any scholar, even in the high school, qualified to get that benefit from them that he might from reading other books more surely within his mental grasp? "Sartor" might well give him a dislike for its author which he would never overcome. Mr. Field's book is attractive in form and carefully printed, — although "Clark: Self-Culture" is an inaccurate entry for James Freeman Clarke's excellent work on that subject.

*The experimental method in Biology.*

Few fields of biological investigation have offered more promise of interesting results than the application of the experimental method to the solution of various problems of evolution and to certain fundamental aspects of biology. Progress in this field has been rapid and so subversive to widely accepted concep-

tions of certain of the factors of evolution that there has been great need of a critical review of the data. Professor Thomas Hunt Morgan, recently appointed to the chair of Experimental Zoology in Columbia University, has rendered this service to American biologists in his "Experimental Zoology" (Macmillan). The author takes up the experimental study of evolution, discussing the influence of external conditions in causing changes in the structure of animals but denying in the main that such changes are normally inherited. He likewise decides against the probable inheritance of mutations, and of the effects of use and disuse, and dismisses the supposed phenomenon of telegony as a breeders' myth. The inheritance of disease through the mother is indicated by some recent experimental evidence, but demands more critical evidence. The rediscovery in recent years of Mendel's law of hybridization has given great stimulus to the scientific study of animal and plant breeding and unlocked not a few secrets of heredity. The possibility of the experimental development of new races of domesticated animals, races moreover of fixed and stable types, is firmly established. The unsolved riddles in this new field are still many and perplexing, as the reader will soon discover who attempts to thread the maze of "heterozygotes and extracted recessives." This phase of the experimental field is evidently still in too raw a state for a well-digested summary. The discoveries of De Vries of the origin of new species of evening primrose by saltatory variation or mutation, as he designates it, has raised anew the whole question of the potency and scope of natural selection in evolution, and compels a new examination of variation in its relation to the origin of species and the progress of organic differentiation. According to the mutation theory of De Vries, natural selection destroys species, it does not originate them. The experimental study of the determination of sex has as yet brought forward no satisfying evidence that external factors in any way control the sex of offspring. On the other hand, much of the recent work in cytology and experimental breeding points to the probability that sex is predetermined in the union of the sex cells. An excellent summary of the recent literature on the various phases of this problem is found in these pages. The novelty of the field covered in this work and the very fundamental bearings of the data and hypotheses here gathered in a critical summary combine to make Professor Morgan's work indispensable to anyone who wishes critical information of recent movements in the biological world.

*Studies in  
flowers for the  
art student.*

There appeared in the pages of "The Studio" some seven or eight years ago, two or three studies of flowers in flat tones by Miss J. Foord, which attracted attention at once by their unusual artistic quality and marked individuality of treatment. The skilful placing upon the page and the fine feeling for decorative arrangement put them in a class by them-

selves. These were the forerunners of the series which was published in a folio by Mr. B. T. Batsford of London, in 1904. The success of the book was immediate and well-deserved. Moved by its favorable reception the author has been led to prepare a second series of "Decorative Plant and Flower Studies" (imported by Scribner) that are in some respects even more successful than the former. Though intended primarily for artists and designers, the beauty of the plates makes the volume one to be enjoyed for its æsthetic quality alone. The studies, forty in number, are reproduced in color by a French stencil process that has yielded most charming results. These are supplemented by an equal number of full-page drawings in outline, giving details of growth and structure, and also by a set of smaller ones that convey the spirit and effect of each plant as a whole. Miss Foord's draughtsmanship sets a notable standard in its combination of force with delicacy. Her vigorous renderings show most clearly that flowers have greater possibilities for the artist than are commonly recognized. Especially in the representation of fragile plants like the barley and the flowering rush does she furnish effective object lessons. These, as she clearly demonstrates, have in their own way no less strength than more majestic members of the floral tribe, such as the marrow or the hollyhock. It is entirely a matter of treatment — in this as in everything else. Students using this book should not overlook Miss Foord's comments upon the plants depicted; her words are very much to the point and emphasize the lessons taught by the drawings.

*Essays in the  
Elia manner.*

Mr. H. Maynard Smith will, without question, be pleased to have his little book of essays, "In Playtime" (Oxford: B. H. Blackwell) commended as suggesting more than once the genially autobiographic manner and the frolic playfulness of the master essayist in this kind, whom we do not need to name. Yet, born of the Elia spirit though he manifestly is, the author appears to be in error in one small particular concerning Lamb's habits. "Charles Lamb," he tells us, "earned the gratitude of John Company and a pension by what he wrote in Mincing Lane; but he earned the gratitude of a nation by what he wrote at his own fireside." On the contrary, the tradition (and in part the authentic history) is that Lamb did not hold his nose to his ledger all through office hours, but dashed off many a letter or squib or essay as he sat perched on that lofty stool, ostensibly engaged in furthering the interests of John Company. Such truancy of his quill was admirably in keeping with his well-known answer to an official rebuke for coming late in the morning. "Well, you see, I make up for it by going early," was the bland excuse. Like Lamb, Mr. Smith is a bachelor; but (or hence) he delivers himself freely of advice to parents; and like Lamb, again, he can write well on the subject of letter-writing. But in saying, incidentally, that Mrs. Kemble made it a rule to

have her letters equal her correspondent's in length, he is slightly in error. That lady's rule was even more peculiar: she insisted on sending back the same amount of stationery as she received, whether written on or not. These light and quickly-read chapters, which have already had periodical publication, equal the muses in number, and the graces in general variety of subject matter, — two chapters dealing with English literature (Shakespeare and Scott), four with some branch or aspect of the author's art, and two with affairs of daily life.

*The psychology of races.*

The worthy and interesting contribution of M. Jean Finot to the discussion of the psychological explanation of racial traits finds a lucid translation at the hands of Florence Wade-Evans, the work appearing under the title "Race Prejudice" (Dutton). It is amongst the contemporary French thinkers that this problem of the psychological equations of races has reached most definite expression. From their several points of view M. Boutmy, M. Fouillié, M. Le Bon, and others have set forth, at times clinically, at times more academically, their analyses of the constituent traits, temperament, reaction to *milieu*, nature, and nurture of the European races. Parallel with the American discovery that Boston is a state of mind, they have determined that France and Germany and England and the rest are likewise states of mind. They have then proceeded to indicate how little intercommunicable these states of mind really are. M. Finot comes into the camp with a conspicuous chip on his shoulder. He maintains that the differences of races have been much over-rated, and that the doctrine of superior and average and inferior races has little to stand upon. He surveys the evidence from craniology and brain structure, from archæology, and historical achievement, and decides that vicissitudes and opportunity, education and an upward sweep on a rising wave have been the dominant causes of seeming supremacy. He argues for a scientific equality of mankind and a practical disappearance of race prejudice. It is important to have this side of the question well advanced and to realize that much of the evidence — notably the anthropological — has been prejudicially gathered; yet the net impression of the volume is that of an able but somewhat too zealous special pleading for a cause that certainly makes a philanthropic appeal. It is to be expected that M. Finot's most difficult "case" is that of the negro in America; his treatment of this incident distinctly lacks the seal of proof.

*The latest recipe for success.*

Manuals teaching the art of success will find readers as long as there are so many persons doomed to failure in the struggle for supremacy, and even for bare existence; and since this struggle is daily becoming sharper, such books ought to be more and more in demand. The latest of the series is Dr. Emil Reich's "Success in Life" (Duffield), a sort of com-

panion volume to the same author's "Success among Nations." A carefully excoctated list of the constants and variables of success gives the treatise somewhat the same illusive appearance of mathematical infallibility as marks the philosophical writings of Descartes and Spinoza. Yet in spite of this ill-advised plan of constructing a mathematical framework on which to fashion a body of doctrine dealing with the most unmathematical of subjects, the book is so fresh, so unconventional, so ingenious, and so suggestive, that its weaknesses and imperfections do not need to plead very hard for forgiveness. As a foreigner (a Hungarian) in England, the author writes understandingly and admirably on the advantages of the quick-witted alien's position, though unfortunately not all immigrants are so brilliantly versatile as Dr. Reich. None the less forceful for that, however, is his exhortation to get out of the ruts, to distrust convention, to seek an opening that not all the world is striving to crowd into, if we would succeed. Toward the end of the volume, especially in the chapters on special vocations, there is an apparent assumption of omniscience that repels, as does also, throughout, a tendency to exaggerate and to make sweeping assertions. For instance, in treating of success as a physician, the writer (whose doctorate, we believe, is not in medicine) incidentally remarks: "It is no exaggeration to say that there is scarcely an American who does not carry from one to six different sorts of patent pills constantly in his pockets." In general, it is of course a material and tangible and speedy success that our pushful author-lecturer holds up to admiration, rather than that unrecognized and unapplauded and late-won spiritual victory which alone really matters. In point of style Dr. Reich might advantageously practice some of the English *mutisme* which he holds in so slight esteem. He has the readiness, not to say looseness, of the fluent talker and lecturer, but little of the exactness, the terseness, the fine reserve of the scholarly and painstaking writer.

*The art of enamelling in Europe.*

In the preface to his volume on "European Enamels" (Putnam), Mr. Henry H. Cunyngame, C. B., adroitly essays to disarm criticism of his very imperfect book by advancing as an excuse for its shortcomings that "so few regular treatises have been written" on the subject. But this seems no reason at all; for the untilled field gave Mr. Cunyngame the rare opportunity to sink his plough deep into the virgin soil and turn up rich furrows of new material that should produce an abundant yield of interest and of value. Of course if he desired merely to compile a book from ready-made sources, he may not have found the material easy at his hand, — although we know of several works, treating wholly or in part of enamels, that he has evidently made no use of. The result is a book that will not stand the test of criticism; and therefore, accepting the author's cry of *peccavi*, we will say in a few words what he has done without comment



upon how he has done it. In the introduction he tells what enamels are, their different kinds and methods, the colors that are used and how they are used, and much technical information of which he has knowledge from some practice in an amateurish way. He then gives a slight survey of the art in ancient times, of Gaulish enamelling in Europe after the Christian era, of the remarkable Byzantium enamels, of the mediæval work of the Carlovingian period and up to the fourteenth century, of basse-taille or bas-relief enamels, of painted enamels which, having their origin in the fourteenth century and brought to great perfection in the two following centuries, are the most beautiful, the most artistic, and the most interesting of all enamels, and worthy of a special volume devoted alone to their history and art. Then with some pages on snuff-boxes, Battersea enamels, and enamelled jewelry, we reach the closing chapter on modern enamels. The volume is illustrated with four color plates and fifty-seven process reproductions, and presents the same attractive appearance of preceding volumes in "The Connoisseur's Library."

*Another guide to happiness.*

Mr. Thomas R. Slicer's little book entitled "The Way to Happiness" (Macmillan) teaches convincingly that happiness comes through our activities, not through our passivities, and through living to the spirit rather than to the flesh. After pointing out that the search for happiness is natural and universal, and that "it is a law of nature that its unimpeded, undiverted, unsophisticated functions are functions of delight," the author briefly reviews the erroneous or defective schemes of happiness devised by Cynics, Stoics, and Epicureans, and then advances to a consideration of the happiness that comes through altruism, worship, spiritual freedom, obedience to the heavenly vision, and, finally, blessedness and peace. Worry and sin are named as the two disturbing elements to our peace, and as they cannot be mended they must be abolished—a counsel of perfection. Mr. Slicer's well-known fondness for Browning comes out repeatedly in quotation or reference, and very effectively. He ends with the seasonable, the almost inevitable, exhortation to "live the wholesome, natural, simple life as far as, in these complicated times, we can"; and the natural life, as before remarked, is the joyful life, all whose functions are functions of delight.

*The story of Arctic exploration.*

A thousand years ago arctic exploration began on a small scale, piratical Norsemen in search of plunder being the distant forerunners of Peary and Louis Amadeus, Duke of the Abruzzi. But practically all our knowledge of arctic regions has been gained during the past three centuries, from the days of Henry Hudson onward, and especially during the past one hundred years. In thirty-three short and readable chapters Mr. G. Douglas Hoare gives a succinct account of the sufferings and achievements of the heroic men

who have braved the terrors of cold, storm, and darkness, which fall to the lot of all who seek to discover the secrets of earth's most desolate domain. The successive expeditions of Sir John Franklin are detailed with the fulness which their dramatic interest justifies, and accounts of the searching parties are given. Elisha Kent Kane appears to have been the first American to take any prominent part in polar inquiry; though ostensibly sent out to search for Franklin, he devoted his efforts to regions where "there was no possibility of finding traces of the missing explorers." The voyages of Hall, whilom editor of the Cincinnati "Daily Penny Press," and his sudden and tragic death are briefly treated. Later explorers, such as Nares, Greeley, Nordenföld, De Long, Nansen, Peary, and Andr   all receive due attention; even Wellman's scheme for an aerial trip is mentioned. On the whole the author has given a very satisfactory bird's-eye view of his subject. The book is illustrated with some twenty full-page plates, and closes with a fine large folding map which shows at a glance the very respectable amount of geographical knowledge that has been won in the Arctic circle. There is, however, a tract of two million square miles about the pole which is still a mystery. (Dutton.)

#### BRIEFER MENTION.

The first lecture on the Leslie Stephen Foundation was given at Cambridge on Washington's birthday of this year. The lecturer was Professor Walter Raleigh, who appropriately took for his subject Samuel Johnson, also the subject of Stephen's best biography. The lecture is now issued by Henry Frowde in pamphlet form.

The new "Knutsford" edition of the writings of Mrs. Gaskell is edited by Dr. A. W. Ward, who has been assisted by the daughters of the novelist. There are eight volumes altogether, of which the following five are now sent us: "North and South," "My Lady Ludlow," " Sylvia's Lovers," "Cousin Phillis," and "Wives and Daughters." Messrs. G. P. Putnam's Sons are the publishers.

Mr. Robert W. Moore's "German Literature" has recently been issued in a sixth edition by the University Press, Hamilton, N. Y. The steady demand for this popular manual is shown by the appearance of one edition after another in rapid succession. In the present revision the author has taken the opportunity to bring the work up to date by enlarging the final chapters dealing with the latest work of Sudermann and Hauptmann. Several fine illustrations have been added.

Volumes representing the work in draughtsmanship of Gainsborough and Leonardo da Vinci have been added to the series entitled, "Drawings of the Great Masters," imported by the Messrs. Scribner. There are upwards of forty reproductions in each volume, printed in various tints, with a number mounted on dark-colored backgrounds. Lord Sutherland Gower contributes a brief introduction to the Gainsborough volume, while Mr. C. Lewis Hinds writes at more length regarding Leonardo's drawings.—Exactly similar in form is "The Great Etchers" series, in which has

just appeared "The Etchings of William Strang, A. R. A." with an introduction by Mr. Frank Newbolt. Though often repulsive in subject, Mr. Strang's work is always distinguished, and on the whole well worthy of representation in a series devoted to the world's master etchers.

Mr. Tudor Jenks is going on with his series of popular books about the lives and times of the great English writers. "In the Days of Goldsmith" is the latest addition to the list which already comprises also the names of Chaucer, Shakespeare, Milton, and Scott. These books, which made capital reading for young people, are published by Messrs. A. S. Barnes & Co.

The "History and Travel" section of the "Classified Catalogue of the Carnegie Library of Pittsburgh" should prove a helpful adjunct to the resources of the library, on account of the annotation which is its characteristic feature. By this same token, students of history everywhere will find it useful for guidance in the selection of their reading. Librarianship is performing its highest function when engaged in the preparation of catalogues of this type.

Theodore Beza's "Abraham Sacrifiant," done into English as "A Tragedie of Abraham's Sacrifice" by Arthur Golding, and edited by Dr. Malcom W. Wallace, is a handsome publication of the University of Toronto Library. The original (here reprinted in an appendix) dates from 1552, and the translation from 1575. The editorial introduction and notes are very elaborate, and the publication is highly creditable to the scholarship of the university whence it issues.

To their excellent series known as "Newnes' Art Library" Messrs. Frederick Warne & Co. have recently added volumes dealing with Delacroix, Ingres, Michael Angelo, Correggio, and Burne-Jones. Besides a frontispiece in photogravure, each volume contains from fifty to sixty large sized half-tone reproductions, a biographical and critical introduction by some writer of authority, and (in most of the volumes) a list of works. Another series of the same publishers, and published in uniform make-up, is the "Representative Art of European Galleries," to which has just been added two volumes covering the National Gallery of London.

The two volumes of Mr. J. H. Balfour Browne's "Essays Critical and Political," published by Messrs. Longmans, Green, & Co., have now a somewhat old-fashioned flavor, since the papers bear dates in the seventies and eighties. The single exception to this statement is "The Coming Revolution," written only last year. Among the subjects discussed in the "Critical" volume are Michael Angelo and Machiavelli, Charlotte Brontë and George Eliot, Landor, Dickens, Macready, and Henry Fawcett. The "Political" volume is too far outdated to have any particular value in this twentieth century.

Mr. Arthur Gray Butler, an English minor poet of distinction and considerable achievement, wrote "Harold: A Drama in Four Acts" over thirty years ago. It was based, like Tennyson's "Harold" of the same decade, upon Bulwer's novel, but was withheld from publication until 1892. It now appears in a second edition, a publication of Mr. Henry Frowde. It has been largely remodelled, and this with special reference to a possible stage performance, which we trust it may secure, for its diction is fairly level with the height of its noble theme, and that theme is one of the most dramatic that English history offers to the stage.

## NOTES.

Hawthorne's immortal "Tanglewood Tales," edited by Mr. Robert H. Beggs, are now published as a "Pocket Classic" by the Macmillan Co.

"Much Ado about Nothing" is the latest volume in the "First Folio" Shakespeare, edited by the Misses Porter and Clarke, and published by the Messrs. Crowell.

Messrs. Henry Holt & Co. are also in the field, now that the vogue of Mr. A. C. Benson is at its height, with a new edition of the "Memoirs of Arthur Hamilton, B. A.," his first book, now twenty years old.

"An Introduction to the Study of Browning," by Mr. Arthur Symonds, long favorably known to students of the poet, now comes to us in a new edition, with additions, published by Messrs. E. P. Dutton & Co.

A volume dealing with the economic development of the Negro in the South, by Mr. Booker T. Washington and Professor W. E. Burghardt DuBois, is an important announcement of Messrs. George W. Jacobs & Co.

Dr. Courtney Stanhope Kenny's "Outlines of Criminal Law," a work published in England five years ago, is now revised and adapted for American scholars by Mr. James H. Webb, and published by the Macmillan Co.

A fourth edition, embodying a number of additional literary references and notes, of Professor James Mark Baldwin's "Social and Ethical Interpretations in Mental Development" has been issued by the Macmillan Company.

A condensed version of Mr. Lionel Cust's exhaustive treatise on the life and works of Anthony Van Dyck, published in 1900, has been prepared by the author, and is now issued in Macmillan's series of "Great Masters in Painting and Sculpture."

The two volumes of Sir James Stephen's "Essays in Ecclesiastical Biography" are now reprinted by Messrs. Longmans, Green, & Co. in their "Silver Library," with a prefatory note by Mr. Herbert Stephen, the author's grandson. The original edition has 1849 for its date.

A new edition of Mr. George Clausen's "Six Lectures on Painting" is published by Messrs. E. P. Dutton & Co. From the same house we have also a new work by Mr. Clausen, "Aims and Ideals in Art," being the substance of a course of lectures given a year or two ago.

"The Missions of California and the Old Southwest," by Mr. Jesse S. Hildrup, is an oblong octavo of text and pictures illustrating in attractive manner the distinctive type of Spanish religious architecture in America. The book is published by Messrs. A. C. McClurg & Co.

To the "Country Life Education Series" of Messrs. Ginn & Co. there has been added a volume on "Types and Breeds of Farm Animals," by Professor Charles S. Plumb. It is abundantly illustrated, and will be welcomed both by stock-raisers and by students in agricultural colleges.

"The Interpretation of Scripture and Other Essays," by Benjamin Jowett, is a volume of the "London Library," published by Messrs. E. P. Dutton & Co. The papers reprinted date back to the "Essays and Reviews" period. Leslie Stephen's essay on Jowett's life appropriately prefaces the collection.

A small volume of "Essays on English Studies," by the late Henry Norman Hudson, is edited by Dr. A. J. George, and published by Messrs. Ginn & Co. The essays are mostly upon Shakespearean subjects (as

would be expected), but one notable exception is offered by the paper on Daniel Webster, written for the hundredth anniversary of the birth (not the death, as here stated) of that great orator.

"Literature and Life in School" is the title of a little book by Miss J. Rose Colby, published by Messrs. Houghton, Mifflin & Co. It is the work of a practical teacher of English literature, and is mainly concerned with the needs of the elementary schools. An appendix provides extensive graded lists of books and selections for school uses.

Among the spring announcements of the American Baptist Publication Society are the following: "Odds and Ends from Pagoda Land," by W. C. Griggs, M. D.; "Baptist and Congregational Pioneers," by Rev. J. H. Shakespeare; "The Self-Effacement of Malachi Joseph," by Dr. Everett T. Tomlinson; and "The Church at Libertyville," by Rev. J. W. Conley.

The spring announcement list of the Grafton Press, which reached us too late for entry in our last issue, includes the following books: "In Olde Massachusetts," by Charles Burr Todd; "Autobiography and Essays of Hermann Krusi, A.M.," edited by F. Elizabeth Alling; "Reminiscences of Richard Lathers"; "St. John Genealogy," by Orline St. John Alexander; "Middle-town Upper Houses," by Charles G. Adams; "The History of Redding, Connecticut," by Charles Burr Todd, revised and enlarged edition; "Nephirtis," by Seelye W. Little, M.D.

The ever-increasing interest in St. Francis of Assisi and his followers makes pertinent the announcement of Messrs. Tennant and Ward of New York that they will publish early this month "A Short Introduction to Franciscan Literature," prepared by Fr. Paschal Robinson, O. F. M. The aim of the work is to provide a brief outline of the early sources of Franciscan history, which so often perplex the general reader, and the principal works relating to the *Poverello* written since the thirteenth century, as well as the enormous literary output of the Franciscan movement of the last few years.

We are glad to say a good word for the Concordance Society, which was organized last December at the meeting of the Modern Language Association. Its officers are Messrs. Albert S. Cook, Charles G. Osgood, Jr., Curtis H. Page, and Charles W. Hodell. Its purpose is "to provide subventions toward the publication of such concordances and word-indexes to English writers as shall be considered sufficiently meritorious and necessary, to formulate plans for the compilation of such works, and to assist intending compilers of such works with suggestion and advice." This is a highly praiseworthy undertaking, for we need a great many more concordances than are now available, and their production is so wearisome and thankless a task as to need some special stimulation. It is a kind of work that ought to come within the scope of the Carnegie Institute, but failing that assistance, the new society is doubtless the next best means of getting it done. One hundred members at an annual subscription of five dollars each are needed for a start; unless that number is obtained by the first of May, the project will be abandoned. Since the printed list already contains more than fifty names, we trust the enterprise will not die "a-borning." Professor C. H. Page, Columbia University, is the treasurer, and, as such, will be glad to receive subscriptions.

#### LIST OF NEW BOOKS.

[The following list, containing 85 titles, includes books received by THE DIAL since its last issue.]

##### BIOGRAPHY AND REMINISCENCES.

- The Life of Isabella Bird (Mrs. Bishop).** By Anna M. Stoddart. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 416. E. P. Dutton & Co. \$5. net.
- The Life of Chief Justice Ellis Lewis, 1798-1871,** of the First Elective Supreme Court of Pennsylvania. By Burton Alva Konkle. With portraits in photogravure, etc., large 8vo, gilt top, uncut, pp. 285. Philadelphia: Campion & Co.
- Richard III.: His Life and Character, Reviewed in the Light of Recent Research.** By Sir Clements R. Markham, K.C.B. With photogravure portrait, large 8vo, gilt top, pp. 327. E. P. Dutton & Co. \$3.50 net.
- Essays in Ecclesiastical Biography.** By the Right Hon. Sir James Stephen, K.C.B. New edition; in 2 vols., 12mo. Longmans, Green, & Co. \$2.50.
- Moltke in his Home.** By Friedrich August Dressler; authorized trans. by Mrs. Charles Edward Barrett-Lennard, with Introduction by Gen. Lord Methuen. Illus., large 8vo, gilt top, pp. 163. E. P. Dutton & Co. \$2. net.
- Sixty-five Years in the Life of a Teacher, 1841-1906.** By Edward Hicks Magill. With photogravure portrait, 8vo, gilt top, pp. 338. Houghton, Mifflin & Co. \$1.50 net.
- In the Days of Goldsmith.** By Tudor Jenks. With portrait, 18mo, pp. 275. "Lives of Great Writers." A. S. Barnes & Co. \$1. net.

##### HISTORY.

- Documentary History of Reconstruction, Political, Military, Social, Educational, and Industrial, 1865 to the Present Time.** Edited by Walter H. Fleming, Ph.D. Vol. II., illus., large 8vo, uncut, pp. 480. Arthur H. Clark Co.
- The Princes of Achaia and the Chronicles of Morea: A Study of Greece in the Middle Ages.** By Sir Rennell Rodd. In 2 vols., with map, large 8vo, uncut. Longmans, Green, & Co. \$7. net.
- Studies in History and Jurisprudence.** By James Bryce, D.C.L. New edition; in 2 vols., large 8vo, gilt tops. Oxford University Press.
- The Manor and Manorial Records.** By Nathaniel J. Hone. Illus., large 8vo, pp. 357. E. P. Dutton & Co. \$2. net.
- The Seigneurial System in Canada: A Study in French Colonial Policy.** By William Bennett Munro, Ph.D. Large 8vo, pp. 298. "Harvard Historical Studies." Longmans, Green, & Co. \$2. net.
- The Greatest Fact in Modern History.** By Whitelaw Reid. With photogravure portrait, 12mo, gilt top, uncut, pp. 40. Thomas Y. Crowell & Co. 75 cts. net.
- Correspondence of George Washington with the Continental Congress.** Prepared from the Original Manuscripts in the Library of Congress, by John C. Fitzpatrick. Illus., 4to, uncut, pp. 741. Washington: Government Printing Office.
- Maryland during the English Civil War—Part I.** By Bernard C. Steiner, Ph.D. Large 8vo, uncut, pp. 81. Baltimore: Johns Hopkins Press. Paper.

##### GENERAL LITERATURE.

- The Shirburn Ballads, 1585-1616.** Edited from the MS. by Andrew Clark. With frontispiece, large 8vo, uncut, pp. 379. Oxford University Press. \$3.40 net.
- Essays Critical and Political.** By J. H. Balfour Browne, K.C. In 2 vols., large 8vo. Longmans, Green & Co. \$4.50.
- An Introduction to the Study of Browning.** By Arthur Symonds. New edition, revised and enlarged; 12mo, gilt top, uncut, pp. 263. E. P. Dutton & Co. \$1.50 net.
- Fingerposts to Children's Reading.** By Walter Taylor Field. 18mo, pp. 276. A. C. McClurg & Co.
- In Playtime.** By H. Maynard Smith. 16mo, gilt top, uncut, pp. 178. Oxford: B. H. Blackwell.
- Samuel Johnson: The Leslie Stephen Lecture Delivered in the Senate House, Cambridge, 1907.** By Walter Raleigh. Large 8vo, uncut, pp. 27. Oxford University Press. Paper.

##### NEW EDITIONS OF STANDARD LITERATURE.

- The Hanging of the Crane.** By Henry Wadsworth Longfellow; illus. in photogravure by Arthur I. Keller. Centennial edition; large 8vo, uncut. Houghton, Mifflin & Co. \$5. net.
- Dampier's Voyages.** By Captain William Dampier; edited by John Masfield. In 2 vols., with photogravure portrait and maps, large 8vo, gilt tops, uncut. E. P. Dutton & Co. \$7.50 net.



**Mrs. Gaskell's Works.** "Knutson" edition. New vols.: North and South, Sylvia's Lovers, Cousin Phillis, Wives and Daughters, My Lady Ludlow. With Introductions by A. W. Ward. Each with photogravure frontispiece, gilt top. G. P. Putnam's Sons. Per vol., \$1.50.

**The World's Classics.** New vols.: Horae Subsecivae, by Dr. John Brown, with Introduction by Austin Dobson; Cranford, and The Moorland Cottage. Each 24mo. Oxford University Press.

**Much Ado about Nothing.** "First Folio" edition; edited by Charlotte Porter and Helen A. Clarke. 16mo, gilt top, pp. 229. Thomas Y. Crowell & Co. 75 cts.

#### DRAMA AND VERSE

**Los Pastores:** A Mexican Play of the Nativity. Trans., with Introduction and Notes, by M. R. Cole. Illus., 4to, gilt top, pp. 234. Houghton, Mifflin & Co. \$4. net.

**Woven of Dreams.** By Blanche Shoemaker. 12mo, uncut, pp. 138. John Lane Co. \$1.25 net.

**Harold:** A Drama in Four Acts. By Arthur Gray Butler. New edition; 18mo, gilt top, pp. 118. Oxford University Press.

**Seamstress and Poet, and Other Verses.** By Felicia Ross Johnson. 12mo, pp. 64. Gorham Press. \$1.25.

**The Marmalade, and Other Poems.** By Thomas McKean. 12mo, gilt top, uncut, pp. 46. Gorham Press. \$1.25.

**Ballads and Lyrics.** By C. Eldred. 12mo, pp. 124. Gorham Press. \$1.50.

**Prairie Flowers.** By Margaret Belle Houston. 12mo, pp. 70. Gorham Press. \$1.25.

**Foregone Verses.** By William Wallace Whitelock. 12mo, pp. 94. Gorham Press. \$1.

#### FICTION.

**Before Adam.** By Jack London. Illus., 12mo, pp. 242. Macmillan Co. \$1.50.

**Phantom Wires.** By Arthur Stringer. Illus., 8vo, pp. 256. Little, Brown, & Co. \$1.50.

**The Turn of the Balance.** By Brand Whitlock. Illus., 12mo, pp. 622. Bobbs-Merrill Co. \$1.50.

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**The Ministry of David Baldwin.** By Henry Thomas Colestock. Illus., 12mo, pp. 399. Thomas Y. Crowell & Co. \$1.50.

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**Animal Artisans, and Other Studies of Birds and Beasts.** By C. J. Cornish, M.A.; with a Prefatory Memoir by his Widow. Illus., large 8vo, pp. 274. Longmans, Green, & Co.

**Birdcraft:** A Field Book of Two Hundred Song, Game, and Water Birds. By Mabel Osgood Wright. Seventh edition; Illus., 12mo, pp. 905. Macmillan Co. \$2.

#### SCIENCE.

**Darwinism and the Problems of Life:** A Study of Familiar Animal Life. By Conrad Guenther, Ph.D.; trans. from the third edition by Joseph McCabe. Large 8vo, pp. 438. E. P. Dutton & Co. \$3.50 net.

**Life and Evolution.** By F. W. Headley, F.Z.S. Illus., large 8vo, pp. 272. E. P. Dutton & Co. \$2.50 net.

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**Alcohol:** The Sanction of its Use, Scientifically Established and Popularly Expounded by a Physiologist. Trans. from the German of Dr. J. Starke. Large 8vo, pp. 315. G. P. Putnam's Sons. \$1.50 net.

**Flora of the Sand Keys of Florida.** By Charles Frederick Millspaugh. Illus., large 8vo, pp. 53. Chicago: Field Columbian Museum. Paper.

#### PHILOSOPHY AND PSYCHOLOGY.

**Studies in Humanism.** By F. C. S. Schiller. Large 8vo, uncut, pp. 492. Macmillan Co. \$3.25 net.

**Some Problems of Existence.** By Norman Pearson. Large 8vo, uncut, pp. 168. Longmans, Green, & Co. \$2.10 net.

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**Fighting on the Congo:** The Story of an American Boy among the Rubber Slaves. By Herbert Strang. Illus., 8vo, pp. 383. Bobbs-Merrill Co.

**Forest Friends:** The Woodland Adventures of a Boy Pioneer. By John Madden. With frontispiece, 12mo, pp. 260. A. C. McClurg & Co. \$1.25.

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